



Dziga
VERTOV

*a guide to
references and resources*

*A
Reference
Publication
in
Film*

Ronald Gottesman
Editor

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VERTOV

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SETH R. FELDMAN

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Preface

Dziga Vertov had been a film-maker for barely five years when Alexei Gan, in his *Da zdravstvuet demonstratsiia byta!*, attempted the first overview of critical responses to his work. From that day to this, Vertov's enormous output of films and writings — and the responses to that output — have swelled to nearly unmanageable proportions. Nor is there any sign of an abatement of this flood of material. With the increasing availability of Vertov's films, the upcoming publication of an English language edition of his writings, and the general growth of film studies, one might easily predict that the size of a volume such as this could be doubled within the next decade. For the individual faced with this formidable re-editing, I include the following notes on the progress made to date.

Dziga Vertov: A Guide to References and Resources is an attempt to deal, in as complete a fashion as possible, with the resources now available to Western film scholars and with those Soviet resources that may become available in the foreseeable future. In this vein, I have chosen to include incomplete references and material whose content (and, in the case of some films, whose existence) cannot be verified at this time. It is hoped that some future access to the Soviet journals now so notoriously difficult to obtain, and the re-release of Vertov's surviving films may fill in these blanks. Whether or not all entries do eventually prove valid, the exclusion of incomplete entries, given the present limited access to Soviet sources, seemed from the beginning of this project to be unduly pessimistic. It is hoped that the listings themselves will make clear which entries may be accepted as complete and that these same listings will provide ample clues to those that are not.

To further aid research into incomplete entries, I have chosen to use Library of Congress transliterations throughout. This transliteration standard appears to be the one most accessible to those who are not Slavic language specialists. I have only deviated from this transliteration in the cases of well known names (e.g. Mayakovsky, Eisenstein). I have maintained Russian style nomenclature in all entries. This may lead to some confusion in at least one case, that of Vertov's wife and collaborator, Elizaveta Svilova. She is listed this way in most early works, but after Vertov's death, she is generally referred to as Elizaveta Vertova-Svilova.

In translating titles of both films and articles, I have tried to stay as close as possible to the Russian originals. Although this sacrifices the flow of language, it works to prevent misinterpretations of titles. I have used no single English source as a basis for translating the titles of Vertov's films, but I have attempted to stay as close as possible to the most generally accepted translations. I have taken the liberty of translating the word "kinoglaz" as "Cinema Eye" when it refers to Vertov's theory and not translating the term when it refers to his 1924 film. All non-Vertov films referred to appear under these most common English titles (as per Leyda's *Kino*. See entry 219).

In compiling Chapter III, I have used evidence from published articles as well as published and unpublished filmographies in selecting certain films from among the many films Vertov is alleged to have made and in arranging the order of these films' production. As is the general policy in this work, I have given the benefit of the doubt to those titles whose validity is not entirely established (e.g., *Kommanduiushchii XIII armiei tov. Kozhevnikov*). I have listed completed but unrelated works. However, I have excluded works that were definitely not completed (e.g., *Skazka o velikane*) and have listed their scenarios (and indications of other production material) in section V. All unpublished production material for a completed film is listed in Chapter III in the "Notes" section for that film. In the case of material held in the Arkhiv Dzigi Vertova, each entry of this nature is followed by a reference to the item number in the Arkhiv's collection. These should not be confused with cross-references to "entries," which always refer to entries in this text.

The synopses of the films are intended to provide accurate, detailed guides to films that are difficult to obtain or work with in North America. In the one case in which the film is readily available—*Chelovek s kinoapparatom*—I have supplied a detailed synopsis simply as a reminder of the order and nature of the sequences in this extremely complex work. While these synopses may not take the place of montage lists for purposes of structural analysis, it is hoped that, taken as a whole, they will provide a picture of Vertov's work impossible to obtain in an ordinary short description.

The synopses generally describe films on a reel-by-reel basis. This is a reflection of the circumstances under which the films were exhibited. Vertov realized the extent to which Soviet film theatres were limited to single-projector systems and edited his work accordingly. It should be remembered that Vertov was also aiming his films at a nontheatrical audience, where single-projector systems would almost universally prevail.

The titles presented in the synopses are presented in the manner in which they appear in the original films. Vertov broke down sentences, phrases, and sometimes words, and arranged his title cards in an enormously elaborate fashion. I have attempted to imitate this; my only change has been to

translate the titles into upper and lower case (the originals were all in capital letters), and to attempt to describe rather than recreate the graphic patterns of the words.

Credits appearing in quotations (e.g., “cinema scout”) are taken from credits in the original films. They are reproduced to give some sense of the unique descriptions applied by Vertov to persons involved in film production. The running times of all films are taken from measurements of the film’s length. Silent films are presumed to run at the rate of approximately 20 meters per minute (as indicated by Vertov in the credits of *Kinopravda* No. 18), while sound films are presumed to run at the standard rate of 27 meters per minute.

In compiling sections IV and V, I have placed greatest emphasis on providing a complete listing of those texts available in Russian. Russian language material provides the most valuable historical information. In the case of Vertov’s own writings, the vast majority of the material is still available only in this language.

French is the second most useful language for Vertov studies and I have, accordingly, attempted to be as complete as possible in listing major works published in French. English and German are both equally useful — English for theoretical articles, German for historical data and translations of Vertov’s writings. Because this work is aimed primarily at an English-language audience, I have listed the maximum number of English-language works of merit. In all four languages, I have cross-referenced to the most recent published sources. I have also listed a number of significant Italian works and translations. Finally, I have listed works in less common languages (Portuguese, Polish, Swedish, etc.) only in those cases where these works appear to be of some unique value.

In listing writings by Vertov, I have drawn heavily on the items listed by Listov and Vertova-Svilova in their article “Arkhir Dzigi Vertova” (see entry 215). Although there may be some difficulty in obtaining access to this work (see entry 595), I felt it valuable to provide English-speaking audiences with some record of what may eventually be available. From the Listov-Svilova article I have omitted only those entries which were either unduly short or peripheral to Vertov’s work, or whose descriptions were extremely vague. In all cases, when cross listing these materials under published articles to which they may have contributed, I have been careful to follow only those links suggested in the Arkhir items (i.e., manuscripts which do not definitely correspond to articles—even articles with the same name—are listed separately).

Chapter V lists only writings by Vertov. While Vertov made cameo appearances in some of his early films (e.g., *Kinopravda*, *Kinoglaz*), these hardly qualify as film performances in any sense of the term. By the same token, Vertov’s musical performances, while possibly significant during the pro-

duction of individual films, seem hardly worthy of discussion in their own right.

To the archives listed in Chapter VI, one might add any good collection of Soviet materials—particularly periodicals—dating from the 1920s and 1930s. While centers such as the Library of Congress, the New York Public Library, and the British Museum have not yielded a quantity of Vertov material that would justify listing them in this section, these sources—as well as other major Slavic collections—should continue to be consulted for new acquisitions. It should, of course, go without saying that anyone interested in Vertov must be prepared to acquire a familiarity with material relating to post-Revolutionary Soviet art, history and politics as a whole. Film periodicals of that era and other journals dealing with film (e.g. *Pravda*) should be read *in toto*.

The title index to this work lists only those entries containing a significant amount of material on particular films. The reader should be aware that this excludes books and articles on Vertov's theories and general overviews of his oeuvre, works that would be impossible to fit into an index format.

Finally, I would like to express my gratitude to a number of people without whom this work could not have been accomplished. First among them is Bertrand Sauzier, a young Vertov scholar at Harvard University, who provided leads to a good number of the entries in this work and without whom the German and Italian entries would have been scanty indeed. I would like to thank professor Jay Leyda (of New York University) for his generous assistance in all areas of my research on Vertov. Peter Kubelka and the staff of the Oesterreichsches Filmmuseum and Anna-Lena Wibom and the staff of the Svenska Filminstitutet provided invaluable assistance in the preparation of the synopses of Vertov's work and to my research as a whole. Professor Vladimir Petric of Harvard University and Professor Steven P. Hill of the University of Illinois (Urbana) provided valuable leads to several entries.

I have also enjoyed considerable help in the preparation of the manuscript for this work. Professor G. M. Eramian, Dr. Helen Kerr and Ms. Nada Schewtschenko (all of the University of Western Ontario), have all helped in solving translation difficulties. Ms. Catherine O'Grady has worked as a tireless English language proofreader. I would also like to thank Paul Wright and Deborah Pokos at G.K. Hall. Above all, however, is my indebtedness to my wife Jocelyn and daughter Shannon, whose tolerance for black moods and missing Sundays is the invisible buttress behind this effort.

SETH FELDMAN
London, Ontario
December, 1978

I

Biographical Background

Dziga Vertov was born Denis Arkadievich Kaufman on January 2, 1896.¹ His place of birth was Bialystok, Poland which was, at the time, part of Czarist Russia. Vertov was the eldest of the three children of his librarian parents.

During his youth in Bialystok, Vertov was a prolific writer of essays ("Hunting at Kitov," "Salmon Fishing"), poems ("Macha," "Pourichkievitch," "The Girl With Freckles") and fantasy novels (*The Iron Hand*, *Insurrection in Mexico*). In 1912, he enrolled in the Bialystok Conservatory of Music. During his three years of study there, he learned to play the piano and violin. He also acquired an interest in music and musical theory which were to make themselves apparent in much of his later work. According to Vertov, it was in Bialystok that he performed his first experiments in the perception and rearrangement of sounds.²

In 1915, Vertov and his family fled to Moscow in order to escape the German onslaught in Poland. A year later, he went to study in Petrograd at the Psychoneurological Institute. It was in Petrograd that Vertov became a follower of the active, fractionalized, often eccentric Russian avant garde that included figures such as Osip Brik, Alexandr' Rodchenko and the young, but vocal, Vladimir Mayakovsky. Acutely aware of other European art movements, these Russians, in the midst of the dying Czarist society, worked to incorporate the best of twentieth-century artistic sensibilities into a Slavic milieu. The art, poetry, theatre and films of the Petrograd avant garde, unhindered by wartime severity, spilled into the cafés, theatres and streets of the city. At the same time, critics such as Boris Eikhenbaum and Viktor Shklovskii were writing the first examples of Russian Formalist criticism.

Young Denis Kaufman's most blatant reaction to the heady atmosphere of the Petrograd avant garde was to change his name to Dziga Vertov.³ "Dziga" means a child's toy top, and is also related to a Ukrainian word describing gypsies. "Vertov" is the adjectival form of the Russian word "vertet'" meaning to spin or twirl. Thus, "Dziga Vertov" may be translated as "Spinning Top" or "Spinning Gypsy." However, according to Jay Leyda,

Vertov in 1934 thought of "Dziga" as the sound made by a film on the editing table, while "Vertov" described the rewinding of the film itself.⁴

An equally important response to the Petrograd avant garde was the creative work done by Vertov during this period. Building on his interest in music and sound, he constructed a "Laboratory of Sound" in 1916 or early 1917. Working with a Pathéphone wax disc recorder, Vertov attempted to record sounds both inside and outside the studio, and to re-edit them into entirely new compositions. He was, in essence, attempting to create the concrete symphonies that would be heard in his films in the 1930s and would become technically feasible for composers only with the introduction of tape recording in the 1940s. The results obtained with the equipment available in 1917 must have been discouraging. As a result, the stage was set for the frustrated young artist to try his hand at another medium.

FIRST FILMS

Aleksandr Lemberg provides us with one of the more logical explanations of Vertov's coming to cinema.⁵ Lemberg, like his father Grigori, was a newsreel cameraman. He describes meeting Vertov in a "poets' café" sometime during the reign of the Provisional Government in 1917. Vertov described his work in the "Laboratory of Sound" and, in response, Lemberg pointed out the advantages of cinema in breaking down perception into its most basic units and re-editing these units into a new work. Lemberg went on to demonstrate filming and editing to Vertov. Vertov later worked with Grigori Lemberg when Aleksandr was sent out of Petrograd on assignment.

Vertov himself gave no credit to Lemberg for his introduction to cinema. He cited the circumstances in far more poetic, though chronologically unlikely terms:

And once, in the Spring of 1918, I was returning from a railroad station. In my ears, there remained the chugs and bursts of steam from a departing train . . . somebody cries out . . . laughter, a whistle, voices, the station bell, the chugging of a locomotive . . . whispers, shouts, farewells. . . . And walking away I thought: there is a need to find a machine not only to describe, but to register, to photograph these sounds. Otherwise one cannot organize or assemble them. They fly like time. Perhaps a camera? That records the visual. But to organize the visual world and not the audible world? Is this the answer?

And at this moment I met Mikhail Kol'tsov who offered me a job in cinema.⁶

While Kol'tsov's job offer did indeed come in the spring of 1918, Vertov's earlier interest in cinema is attested to by the poem "Start," which he wrote the year before:

Not Pathé
 nor Gaumont
Not that
 not about that
It was by Newton
 that the apple
 was seen.
On the world — an eye,
In order that a common dog
Was by Pavlov's
 eye seen.

Is KINO kino?

We'll see kino,
in order that
 KINO
 will be seen.⁷

The job offered Vertov by Kol'tsov was with the Moscow Cinema Committee, which was about to begin work on the first regular Soviet newsreel, *Kinonedelia* (*Cinema Weekly*). By this time, the October Revolution had taken place. Lenin's new Bolshevik government, having fled from Petrograd to Moscow to escape a counter-revolutionary army, was looking for artists to propagandize against its numerous enemies. On its part, the Russian avant garde was generally in favor of the Revolution. Though seldom overtly political before 1917, the artists had no great affinity for the enforced backwardness of the Czarist regime or Kerensky, its half-hearted successor. On the other hand, the Communists promised Russian artists an opportunity to help design the future and to eliminate the conservative tradition that worked against them.

It was in this atmosphere of change and amid the threat of annihilation by counter-revolutionary forces that Vertov began his work as Kol'tsov's secretary. His job was to keep track of the flood of material pouring into the Moscow Cinema Committee from newsreel cameramen all over the nation. He worked with the Committee's editors to transform this material into the first issues of *Kinonedelia*, which began appearing on June 1, 1918. Kol'tsov, a newspaper journalist and critic (who would be a life-long supporter of Vertov) supervised the entire project.

The Moscow Cinema Committee enjoyed the full support of the Bolshevik government. It was given possession of the equipment belonging to the Skobelev Committee, the propaganda arm of the Czarist and Kerensky governments. It was also provided with what small amount of footage and

equipment the Government was able to confiscate from the largely hostile pre-Revolutionary studios.

The Moscow Cinema Committee was, in effect, Vertov's film school. During his work there, he received instruction not only from Kol'tsov and other *Kinonedelia* workers but from film-makers involved in other projects. Most notable among these was Lev Kuleshov. Although two years Vertov's junior, Kuleshov had worked as a production designer and director since 1916. It was while working for the Moscow Cinema Committee that Kuleshov conducted the much discussed "Mozzhukin Experiment." Kuleshov would later claim that he had been Vertov's supervisor at the Committee.⁸ Whether or not this is true, it is worth noting that both Vertov and Kuleshov claimed credit for the Committee's film, *Vskrytie moshchei Sergiia Radonezhskogo* (*Exhumation of the Remains of Sergius of Radonezh*, 1919), a fact that suggests a possible collaboration on at least this one project.

Not to be outdone by Kuleshov, Vertov, during his first months at the Committee, performed his own cinema experiment. Arranging for a cameraman to film his descent in slow motion, Vertov jumped from the second story balcony of the Committee's headquarters:

The results. From the point of view of the ordinary eye it goes like this: the man walked to the edge of the balcony, bowed, smiled, jumped, landed on his feet and that is all. What was it in slow motion? A man walks to the edge of the balcony, vacillating. To jump or not to jump? Then it is as if his thoughts say that everything points to the need to jump. I am entirely uncomfortable. Everyone is looking at me. Again doubt. Will I break a leg? I will. No, I won't. I must jump, I cannot just stand here. An indecisive countenance is replaced by a look of firm decision. The man slowly goes off the balcony. He is already situated in mid-air. Again, fear on his face. On the man's face are clearly seen his thoughts.⁹

The experiment was part of the formulation of what Vertov would later call his theory of "Life Caught Unawares." But in 1918, this theory was less important to the Cinema Committee than was the enormous effort needed to maintain production. During the summer of that year, Kol'tsov was called to the front. Although others at the committee were more experienced than Vertov, they were needed for work in their own areas. Thus, the twenty-two-year-old would-be artist, whose interest in cinema was hardly a year old, was left in charge of the Revolution's first and (to this point) only newsreel service.

Vertov supervised the remainder of *Kinonedelia's* short span of production. During this time he rarely, if ever, supervised the filming of the newsreel. Instead, he received footage from a staff of approximately fifteen

cameramen, most of whom had limited contact with Moscow as they attempted to cover the most chaotic period of the Civil War. Probably few of these cameramen were aware of Vertov's ideas or experiment and fewer still had time for anything more than getting the best footage possible under trying circumstances. Vertov's own work was done under the equally exhausting pressures of shortages and deadlines. As a result, he would later write that the newsreel series, far from reflecting his own aesthetic, was "indistinguishable from the newsreels that came before it."¹⁰

During 1919, the hardships resulting from Russia's fifth year of ruinous warfare made themselves felt on the Moscow Cinema Committee. Issues of *Kinonedelia* appeared with increasing irregularity. There were no issues of the weekly newsreel in March and April and *Kinonedlia* was forced to fold altogether in July. Vertov, undaunted, used this time to begin his first writings on cinema aesthetics.¹¹ He also began work on the twelve-reel compilation film, *Godovschina revoliutsii* (*Anniversary of the Revolution*) which was released in the fall. Most if not all of the film was a re-editing of *Kinonedelia* material. Vertov never claimed that the film involved any more experimentation than did the newsreel series. Nevertheless, the film, appearing some eight years before Shub's *Fall of the Romanov Dynasty*, stands as one of the pioneering efforts of the compilation genre. It was also the first indication of an interest in using compilation footage that would remain with Vertov throughout his career.

At the end of 1919, Vertov at last had an opportunity to supervise the filming of one of his productions. He journeyed to the front to be present at the fighting around the city of Tsaritsyn. The finished film, *Boi pod Tsaritsynom* (*Battle of Tsaritsyn*, 1920) was subtitled "An Experimental Study." Whether the film contained innovations in filming or editing is unknown, as prints are either lost or unavailable.

Whatever its nature, *Boi pod Tsaritsynom* was important to Vertov in that it marked his first collaboration with his life-long editor, Elizaveta Ignat'evna Svilova. Born in 1900, Svilova began work at the Moscow Pathé office in 1914. As the daughter of a worker killed fighting for the Revolution, she naturally offered her services to the Cinema Committee and, by 1920, was a highly regarded editor. She would marry Vertov in 1923. In addition to her work on all of Vertov's major projects, she made a number of films on her own and in collaboration with other directors. In her later years, she was a staff director at the Central Documentary Studios as well as a major factor in the study of Vertov's work. She died in 1975.

In January, 1920, Vertov began a new phase of his work, the organization of mobile filming and screening units. Aboard the propaganda train, "October Revolution," Vertov was responsible for screenings of *Godovshchina revoliutsii* as well as the production of a film about the train's most important passenger, Soviet President Kalinin (*Vserossiiskii starosta Kalinin* (*All Russian*

Elder Kalinin), 1920). Vertov would release films related to this and other propaganda ventures: *Agit-poezd VTsIK* (*Agit-train of the Central Executive Committee*, 1921) and *Instruktorskii parokhod "Krasnaia zvezda"* (*Instructional Steamer "Red Star"* 1920). A fourth film, on the agit-train "Soviet Caucasuses," was proposed but never made.

During 1919 and 1920, Vertov also released the possible collaboration with Kuleshov, *Vskrytie moshchei Sergiia Radonezhskogo*, and *Protsess Miranova* (*The Trial of Miranov*). The Radonezh film was an anti-religious piece in which viewers were invited to examine the wealth of a rich man who had tried to pass himself off as a saint. The Miranov film concerned itself with the trial of a Cossack partisan leader who had turned against the Revolution when ordered to disband his forces. The trial had been covered in *Kinonedelia* and would form a lengthy sequence in *Istoriia grazhdanskoi voiny* (*History of the Civil War*, 1921). During this time, Vertov re-edited other *Kinonedelia* material for a short film on the exploits of the XIII Army and their commander, General Kozhnevnikov.

In June, 1921 Vertov released the longest film in his *oeuvre*, the thirteen-reel compilation feature, *Istoriia grazhdanskoi voiny*. Produced for the newly formed All Russian Photo Cinema Department (VFKO), the film drew on the material Vertov had thus far produced. Unlike *Godovshchina revoliutsii*, the film appears to have been distinguished by the power of its editing and its use of titles. Its premiere was held at the Third Congress of the Comintern, where it was projected from one of the mobile units perfected during Vertov's work on the agit-trains and agit-steamer.

KINOPRAVDA

Istoriia grazhdanskoi voiny marked the end of the birth pangs of the Soviet nation, Soviet film and Vertov's own career. With the return of peace (albeit within a desperate economic situation) more attention could be given to putting into practice ideas developed during the period of War Communism. To Vertov, this meant the establishment of a new kind of film production and film product as well as the advocacy of a theoretical argument which would back these endeavors.

The most important manifestation of this new stage in Vertov's work was the production of the *Kinopravda* newsreel series, beginning in early 1922. Working at the newly organized State Film Studio, Goskino, Vertov used *Kinopravda* as a format for experimentation during a three-year period.

Joining Vertov in the *Kinopravda* venture were Svilova and a number of cameramen who had worked with him on previous films—Ivan Beliakov, Petr Novitskii and Aleksandr Lemberg. In addition to these people, Vertov recruited some of the more talented cameramen available: Aleksandr Bushkin, Boris Frantsisson, Il'ia Kopalin, Boris Kudnikov, Petr Zotov and others.

Vertov called this group “Kinoks,” followers of his theory of the Cinema Eye. However, one can’t be sure how enthusiastic all of the *Kinopravda* cameramen were in their advocacy of Vertov’s theories. At least one of their number, the expatriot Swede Edvard Tisse, had no theoretical qualms about leaving *Kinopravda* to become Eisenstein’s life-long cameraman and collaborator.

One cameraman whose loyalty to Vertov in 1922 was unquestionable was Vertov’s brother, Mikhail Kaufman. Born in 1897, Mikhail had been a law student in Moscow before joining the Red Army. While in the Army, he developed skill as a still photographer. He was demobilized in 1922, and his availability had much to do with Vertov’s timing of the *Kinopravda* venture.

Together with Svilova and Vertov, Mikhail Kaufman formed the “Council of Three,” the signatories of many of the manifestoes associated with Vertov’s work during the 1920s. While Vertov was primarily responsible for actually writing the manifestoes (their style is echoed in his other writings), the contributions made by Mikhail to the production of Vertov’s films during the 1920s cannot be overestimated. Far more than a cameraman, he had, by 1925, acquired the skill to direct his own highly acclaimed film, *Moscow*.¹² Kaufman’s film, *Vesnoi* (*Spring*, 1929) was to have been the sequel to *Chelovek s kinoapparatom* (*The Man With the Movie Camera*, 1929). When Vertov, busy with other activities, refused to work on *Vesnoi*, the partnership dissolved. Mikhail Kaufman continued his career as a director and teacher of documentary film. He holds the title of Honored Art Worker of the Soviet Union.¹³

As the first issues of *Kinopravda* appeared in the summer of 1922, they were greeted by an enthusiastic reception from both the popular press and the Soviet avant garde. At the same time, Vertov began publicizing his theories in a series of manifestoes that found a fitting home in the avant garde journals of the day. His first published manifesto, “My” (“We”), was printed in the radical film journal *Kinofot* in an issue dated August, 1922. While continuing to publish in *Kinofot*, Vertov published his best known manifesto, “Kinoki. Perevorot” (“Kinoks. Revolution”) in Mayakovsky’s journal, *Lef*, in June, 1923. In addition, Vertov frequently appeared in print in the popular press, including the most widely read Soviet newspaper, *Pravda*.¹⁴

By the end of 1922, Vertov began to slow down production of *Kinopravda*, making each issue a longer, more carefully prepared study of one or a few subjects. In 1923, he produced only three issues of the newsreel. However, in addition to *Kinopravda*, he was working on a number of other cinema projects. Using *Kinopravda* footage, he edited a three-reel compilation film on the trial of the Social Revolutionaries (*Protsess Eserov*, 1922) who were accused of trying to assassinate Lenin and overthrow the Soviet government. He made a short film about GUM, the Soviet department store. And,

in 1923, as compensation to Goskino for the irregularity of *Kinopravda*, Vertov undertook the editing of a second, more conventional newsreel series, *Goskinokalendar'*. The series, beginning with two unnumbered issues, would result in fifty-three issues from May, 1923 to April, 1925. During 1923, Vertov also produced the feature-length *Piat' let bor'by i pobedy* (*Five Years of Struggle and Victory*), a compilation film whose tone and subject would be reflected in *Shagai, Sovet!* (*Stride, Soviet!*) two years later.¹⁵ He proposed, but did not make, a film about delegates attending the Moscow meeting of the Comintern.

During 1923, in an article entitled "Kinoreklama" ("Cinema Advertising"), Vertov had proposed a variety of formats for filmed commercials to be made in order to raise money for the rebuilding of Soviet cinema. Much as he detested serving the Nepmen (profiteers allowed to engage in limited private enterprise during the period of the New Economic Policy), Vertov, according to his own *curriculum vita*, appears to have produced a small number of these films.¹⁶

Vertov's work in 1923 on the first Soviet animations dovetailed with his other productions. As early as March, 1923, *Kinopravda* cameraman Boris Frantsisson had made an experimental animation entitled "The Dream." Frantsisson and Ivan Beliakov animated a title for *Kinopravda* 15. In December, Vertov directed an animated map of the political struggles in Europe released under the title, *Segodnia* (*Today*). In 1924, he directed *Sovetskie igrushki* (*Soviet Toys*) and a short collection of animated sketches entitled "Iumoreski" ("Humoresques"). He used animation throughout *Kinopravda* and in *Kinoglaz* (1924). Although all of these productions used relatively short, cut-out animations, Vertov would write in a 1940 diary entry that he had proposed a project along the lines of the Fleischer brothers' *Theory of Relativity*, sometime before that film was made.¹⁷

Vertov's other short films during 1924 included a series of three sketches about aviation released under the title, *Daesh' vozdukh* (*You Give Us the Sky*). A shot in *Kinopravda* No. 18 taken from the undercarriage of a descending airplane is probably indicative of the kind of footage used in these lost films. During 1924, Vertov also claims to have worked on a third newsreel series, simultaneous with *Kinopravda* and *Goskinokalendar'*. This was called *Khronike-moliniia* (*Newsreel Lightning*).¹⁸ Its twenty-one issues are supposed to have appeared on the same days that their subject matter was photographed.

One project in which Vertov participated that was to have repercussions outside of his own career was the filming of Eisenstein's first cinema effort. The short piece, usually referred to as "Glumov's Diary," was meant for inclusion in Eisenstein's theatrical production of Ostrovsky's *Enough Simplicity in Every Wise Man*. Vertov was assigned to assist the production but

soon left in disgust at the subject matter, the style (a spoof of *Kinopravda*), and the ineptness of the would-be filmmakers. However, the film was eventually completed with the help of a *Kinopravda* crew and it appeared in *Kinopravda* No. 16 after its use in the stage play.¹⁹

Vertov began 1925 with the most powerful of the *Kinopravda*'s, *Kinopravda* No. 21. Made in honor of the first anniversary of Lenin's death, the three-reel newsreel was a summing up of all that Vertov had done for the newsreel genre and was every bit as sophisticated as the lengthy treatments of single subjects that would appear a decade later in *The March of Time*. *Kinopravda* No. 22, in which peasants paid tribute to the departed Lenin, was a continuation of the style and subject matter of the previous issue. *Kinopravda* No. 23, on the coming of radio to a collective, marked the end of the newsreel series.

THE SILENT FEATURES

Vertov's prolific work and the widespread publication of his theories during the period 1922-25, won for him an indisputable place among the hierarchy of the young Soviet film industry. In 1924, Goskino rewarded his efforts by creating a special documentary section, Kul'tkino, for the furthering of Vertov's work. Vertov, however, wished to go beyond this. Beginning in 1924, he worked toward the creation of a permanent nationwide institution for the production of documentaries made in the spirit of his "Cinema Eye" theory. At a mass meeting held in 1924, he announced that Lenin's much quoted statement, "For us cinema is the most important art," had been made in reference to documentary and educational films. To back this up, Vertov produced and later published in *Pravda* a memo dictated by Lenin that allocated 75 percent of Soviet film resources to production in these areas.²⁰ The reaction by directors of fiction film and their adherents was a hostility that would plague Vertov for the remainder of his career. As Leyda put it:

. . . the other authors, directors, actors and designers, whom Vertov's plan threatened, now took the offensive, attacking his proposals, manifestoes and films at every opportunity. There was genuine resentment at the trouble this "Futurist" was making for them.²¹

Nevertheless, Vertov would continue to make plans for a widespread institutionalization of the film of fact. On July 19, 1924, Vertov announced in *Pravda* the impending production of a series of six films based on his theories and on a decentralization of production. The series was to be called "Zhizn' Vosproch" ("Life Caught Unawares"). The first (and, as it would turn out, the only one) of these films to be produced was *Kinoglaz*, released in Oc-

tober, 1924. Dealing largely with the activities of the Pioneers, the film was, in part, an attempt to institute the kind of decentralized production Vertov advocated. One of the cameramen, Il'ia Kopalin, had attempted to form the Pioneer group seen in the film into "kinok observers" and "kinok scouts." However, the actual camerawork was done by Kopalin and Mikhail Kaufman and the editing of the film is characteristic of the editing of the later issues of *Kinopravda* and of Vertov's remaining silent features. The organization Kopalin established does not seem to have survived the completion of the production of *Kinoglaz*.

Despite the fact that it did not result in all of what Vertov had been hoping for, *Kinoglaz* was widely acclaimed upon its release. Perhaps the highest honor accorded the film was its selection for exhibition at the Soviet pavilion at the Paris World's Fair, where it was displayed alongside the most advanced achievements of post-Revolutionary arts and sciences. Awarded a Diploma of Honor at the Fair, *Kinoglaz* was among the first "Golden Age" Soviet films to win recognition abroad. It evoked the first foreign appreciation of Vertov's work—an appreciation that was to continue until the mid-1930s.²²

In 1925, embroiled in the controversy sparked by his publication of the "Leninist Proportion" and winding down his newsreel production, Vertov began looking for projects with which he might illustrate his ideas. He soon found two sponsors willing to commission films from Kul'tkino. The first of these was Gostorg, the state agency responsible for the export of Soviet goods. Gostorg asked for a film that might be used to advertise Soviet products abroad. Vertov responded with an ambitious project that involved sending camera crews to locations in distant reaches of the Soviet Union.

While the shooting of what was to become *Shestaia chast' mira* (*Sixth Part of the Earth*) was being undertaken by eight roving cameramen, Vertov, working with Svilova, Kopalin, and Ivan Beliakov, agreed to produce a film sponsored by the Moscow Municipal Soviet. The film, *Shagai, Sovet!* (*Stride, Soviet!*) was intended as propaganda in the Soviet's election campaign. As it made extensive use of stock footage and shots taken in and around Moscow, the film was completed in a relatively short time. It was previewed in March but was released on July 23, 1926 after a lengthy struggle recorded in the pages of *Pravda*.²³

The success of the campaign to release *Shagai, Sovet!* encouraged Vertov to publicize the "Leninist Proportion" and to continue designing his decentralization of documentary film production. At the same time, Vertov began work on scenarios for other documentary features. Wishing to take part in the massive filmic tribute being planned for the tenth anniversary of the Revolution, he wrote a scenario entitled *10 let Oktiabria* (*Ten Years of October*), a film that was eventually to be released as *Odinnadtsatyi* (*The Eleventh Year*, 1928). He also began work on *Chelovek s kinoapparatom*, perhaps building

from an early draft of the scenario for *Shagai, Sovet!* which contained a "Moscow awakening" sequence.²⁴ He may have also worked on a scenario for a film about Lenin²⁵ as well as a scenario for a film entitled *Zemlia* (*Earth*).²⁶

During the second half of 1926, while working on all these projects, Vertov completed *Shestaia chast' mira*. The film was shown to delegates to the Fifteenth Party Congress in November and had its public premier on the last day of the year. Critical reaction was mixed. Shklovskii and the avant garde praised Vertov's work²⁷ as did *Pravda* and *Izvestiia*.²⁸ However, Vertov himself was forced to write a vehement response to critic Ippolit Sokolov's attack on the film.²⁹ Nor was Sokolov Vertov's only detractor. By the end of 1926, he had secured the enmity of the fiction film directors as well as the influential critic, Nikolai Lebedev.³⁰ At the same time, the criticism of Vertov by fiction film directors became increasingly damaging as their films proved to be successful propaganda weapons both at home and abroad.

In addition to critical and professional antagonism against the film and Vertov's work in general, the sponsor of *Shestaia chast' mira* could not have been entirely pleased with the final product. The finished film contained a bitter attack on precisely those decadent Western Europeans to whom Gostorg hoped to sell Soviet furs and raw materials. Although the film was released abroad, the audience that it found—radical and avant garde filmmakers and critics—could not have provided the economic justification for its production.

It was this negative reaction against Vertov, along with the increasing enmity of his superiors, which led to a major crisis in Vertov's career. On January 4, 1927, Sovkino (the name taken by Goskino in 1926) fired Vertov. Vertov fought back with a public declaration of his own version of the reasons for the firing.³¹ But, despite numerous protests on the part of Vertov's supporters, the decision held and he remained effectively barred from making films in Moscow. Without gainful employment there, Vertov was forced to leave the capital.

During 1927, Vertov did little film work other than a continuation of the drafting of scenarios for *Odinnadtsatyi* and *Chelovek s kinoapparatom*. His critical writing during the year remained unpublished. He was, for the time being, kept on the sidelines while enormous resources were being allocated to other directors for tenth-anniversary films.

Vertov's creative stagnation ended with his acceptance of a job at VUFKU (the All-Ukrainian Photo-Cinema Administration). Although not as well equipped as Sovkino, VUFKU was the largest of the regional studios. It had been producing films since 1923, when it took over from the All-Ukrainian Film Committee. Also, to Vertov's advantage, was a distinct hostility on the part of VUFKU's directors toward Sovkino. Since 1926, VUFKU had been working to keep Sovkino film productions out of the Ukraine.

Vertov brought with him to the Ukraine the other two members of the Council of Three, Mikhail and Svilova. He also seems to have brought with him prints and, possibly, out-takes of his earlier work. What Vertov could not bring with him was, of course, the hope of expanding his unit into the larger decentralized production scheme. While the credits of both *Shagai*, *Sovet!* and *Shestaia chast' mira* indicated that both films were to be considered part of this kind of production, his Ukrainian films centered around the Council of Three and studio personnel.

As part of his agreement with VUFKU, Vertov gave top priority to the completion of *Odinnadtsatyi*. VUFKU, despite the fact that it wanted an anniversary film as soon as possible, left Vertov with only Mikhail as cameraman and I. Komel'nikov as the "Laboratory Assistant" (who, presumably, processed the film's many split screen effects). The film was shot in the mines, factories and construction projects along the Dnieper River. The editing, although done in a relatively short time, reflected a formal precision that led Eisenstein to proclaim that it is "only with a ruler that one can discover the proportional law that governs it."³²

Odinnadtsatyi was released on May 15, 1928. The film's release marked Vertov's re-entry into the mainstream of Soviet cinema. It was released and reviewed throughout the nation and was selected for export. Vertov used the film's press book to once again restate his principles.³³

By the time of *Odinnadtsatyi*'s release, the Council of Three were well into the production of *Chelovek s kinoapparatom*. From the outset, the film was designed as a major statement of the kinoks' principles. As noted above, it was to be the first of a two-part study of the cinema's workings, the second part of which was to be directed by Mikhail. Also from the outset, Vertov carefully planned the musical score and may well have intended the work to be made as the first Soviet sound film.³⁴

The production of *Chelovek s kinoapparatom* was marked by frantic activity on the part of all three film-makers. Svilova organized shots from virtually all of Vertov's previous works for inclusion into the film. Mikhail not only engaged in the multitude of activities he is seen performing in the film, but also made a far more extensive use of the optical printer than was the case in *Odinnadtsatyi*.

Previews of *Chelovek s kinoapparatom* began on or before September 7, 1928.³⁵ That Vertov refers to a first variant of the film in his *curriculum vita* is some indication of the considerable changes the film underwent before its release. The premiere of *Chelovek s kinoapparatom* took place in Kiev on January 8, 1929 and in Moscow on April 9.

Reaction to *Chelovek s kinoapparatom* was indicative of the increasing pressure put on the Soviet avant garde in the last years of the 1920s. Although the film received at least some critical praise, it suffered distribution difficul-

ties within the USSR. The film did far better in Western Europe and North America, where audiences still retained their enthusiasm for the work of experimental film-makers.

Perhaps in recognition of the foreign success of *Chelovek s kinoapparatom*, Vertov was sent abroad with the film during the summer of 1929. Touring France, Germany, and Holland, he lectured to audiences on the principles of the "Cinema Eye" and "Life Caught Unawares." Despite the brevity of his trip, Vertov's statements had some influence not only on the discussion of Soviet cinema and cinema aesthetics, but also on the formation of decentralized film-making groups along the lines of Vertov's proposals. This was especially true in the United States, where Samuel Brody, the founder of the Workers' Film and Photo League in 1931, directly applied the ideas set forth by Vertov in his Paris lecture.³⁶ Brody also translated the Paris lecture into the first English language presentation of Vertov's ideas.³⁷ Another effect of the trip was not apparent until the mid-1940s. In a 1945 diary entry, Vertov claimed to have interested the young Georges Rouquier in a documentary group set up at the time of his Paris visit.³⁸ Rouquier's first film appeared in 1929, though his best known work, *Farrique*, was not released until the year of the diary entry.

SOUND

Vertov's 1929 trip abroad went far in establishing him as an international film personality. Yet, among his chief concerns during the trip must have been the work of P.G. Tager and A.F. Shorin who, during that same summer, were perfecting the first Soviet sound equipment. Upon his return to the Soviet Union, Vertov began planning the shooting of his first sound film. His correspondence with VUFKU concerning the film that was to become *Simfoniia Donbassa* (or, as it is better known in the West, *Entuziazm*) dates from September 3, 1929.³⁹ By the end of the year, he had worked out detailed production plans, instructions and schedules as well as ideas for the film's musical score.⁴⁰

In early 1930, a group of Shorin's assistants demonstrated the variable area sound track to Vertov in a series of experiments in Moscow, Leningrad and Kharkov. Vertov engaged two of these technicians for *Entuziazm* and took them to Donbas mines and factories for some of the first location recording done in the USSR. As Vertov described it in 1931, the work was extremely difficult.⁴¹ At each location, the crew had to install a bulky central recording station into which the remote microphones were fed. Later, on the basis of his experiences in shooting *Entuziazm*, Vertov assisted Shorin in the development of more portable sound equipment.

The production of *Entuziazm* took approximately six months. There were

considerable difficulties with the Ukrainfil'm (the name adopted by VUFKU in 1930) labs. This, along with problems in post-production, delayed the preview of *Entuziazm* until November 1, 1930. The official premiere of the film was delayed even further, until April 2, 1931. Even so, the film was released to the public some two months before Nikolai Ekk's *Road to Life*, the work often regarded as the first Soviet talkie.⁴²

As was the case with *Chelovek s kinoapparatom*, Vertov had, with *Entuziazm*, created a work that reflected the aesthetic of the Soviet avant garde. By 1931, however, that avant garde was well on its way to being entirely decimated. Mayakovsky's suicide, an event which marked the symbolic end of the movement, had taken place the year before. Other Soviet artists of a "leftist" bent had either gone abroad or suffered at home. It may well have seemed dangerously ironic to Ukrainfil'm executives to see the celebration of the completion of the Five Year Plan—an event which consolidated Stalin's power—depicted in a style that the Soviet leader so openly deplored. The delay between *Entuziazm's* completion and its premiere may have been only one indication of a growing rift that was to end Vertov's association with the studio.

Vertov ignored any such pressures. The release of *Entuziazm* was used by its director as yet another platform for the reiteration of his demands for an increase in documentary production. Attacking directors of fiction films, he angrily denounced what he called "documentalism," their use of documentary-like realism.⁴³ At the same time, he denounced delays in the export of *Entuziazm*, realizing from experience that the film would receive a far more positive response abroad.

Entuziazm was finally exported in the fall of 1931 and Vertov was sent abroad to accompany the film on an extensive European tour. The trip included stops in Berlin, Hamburg, Breslau, Hanover, Geneva, Basel, Paris and London. The trip was physically exhausting for Vertov and, by time he arrived in London, the exhaustion began to show. Ill and unable to communicate in English, Vertov had to be physically removed from the projection booth at the Film Society screening after fighting the projectionist for control of the speaker volume. But despite this incident—which caused Thorold Dickinson to label Vertov "the most obstinate film personality of all time"⁴⁴—the London screening of *Entuziazm* yielded Vertov his most cherished accolade. This was a note from Charlie Chaplin who, as seen in *City Lights* and *Modern Times*, was in sympathy with unconventional uses of sound. Chaplin called the film, "one of the most exhilarating symphonies I have ever heard" and suggested that the "professors should learn from [Vertov] not quarrel with him."⁴⁵

However, Vertov received far less positive responses from the foremost non-Soviet documentarians of the day. Reviewing *Entuziazm*, John Grierson wrote:

It is all dazzle-dazzle and bits and pieces, whoopee for this, whoopee for that—like any masterwork of the close-up school. But body of thought or body of construction, it has none.⁴⁶

The equally influential Paul Rotha wrote of Vertov's work in general:

He is, I admit, master of his technique, but he is not, I submit, fulfilling the fundamental requirements of documentary by interpreting the problems set by his themes.⁴⁷

Whether or not Vertov was aware of these critiques, he worked to give the impression that his trip abroad had been a triumph for Soviet films and his own aesthetic. He collected and published a series of favorable reviews.⁴⁸ He continued his attacks on "documentalism" and on his old nemesis, Nikolai Lebedev.⁴⁹

Vertov's long list of publications for 1932 was not as important as the scenario he began writing for his next film. A ten-page work entitled "O Lenine" ("Of Lenin") is dated August, 1932.⁵⁰ During 1933, the title was changed to that of the film eventually released, *Tri pesni o Lenine* (*Three Songs About Lenin*, 1934). The year before Vertov had left Ukrainfil'm and returned to Moscow to work for Mezhrabpomfil'm.

Production began on *Tri pesni o Lenine* in the spring of 1933. Vertov, Svilova and the camera crew left Moscow for Soviet Asia. While the filming was being completed in Azerbaidjan, Turkmenia and Uzbekistan, Svilova scoured local film repositories for footage of Lenin. Later, she continued her work in archives in Tiflis, Kiev and Baku, a search which yielded some ten additional shots of the Soviet leader. The finished film also contained an archival recording of Lenin's voice. Vertov had found this sometime earlier and had wanted to use it in *Entuziazm*. However, it was only with the improved equipment available at Mezhrabpomfil'm that satisfactory sound quality could be attained.

The production of *Tri pesni o Lenine* was made difficult by conditions in Soviet Asia as well as by what Vertov perceived as the hostility of his studio and the administrators of the Soviet Artists' Union. In a 1934 diary entry, entitled "Of my Sickness," he complained bitterly about the conditions under which the film was made:

The film was shot in Central Asia under extraordinary conditions, during an outbreak of typhus and often stranded without transportation or regularly supplied funds. Sometimes, we didn't eat for three days. Sometimes we repaired watches for the local population in order to earn a dinner without bread. We went about covered from head to foot with Napthalene and with our skins covered with grease to keep off lice. We continually boosted our

optimism with strong will. We did not want to quit. We decided to continue to the end.⁵¹

Vertov claimed to have completed the film in time for its scheduled premiere on the tenth anniversary of Lenin's death, January 21, 1934.⁵² However, the premiere was cancelled and, in the ensuing months, Vertov waged a battle in the press and at Mezhrabpomfil'm for the film's release. He was joined in his fight by sympathetic critics such as Boris Agapov, who favorably reviewed *Tri pesni o Lenine* months before its official premiere.⁵³

Despite these efforts, *Tri pesni o Lenine* was not given its official opening in Moscow until November 1, 1934, some three and a half years after the premiere of *Entuziazm*. However, upon its release, the film received the full support of Soviet distribution and exhibition networks. It was extensively advertised both in the USSR and abroad, where the film was released to foreign audiences within days of its Moscow premiere. In England, W.H. Auden was engaged to translate the film's titles, while in the United States, Amkino prepared a release containing praises from a number of prominent Westerners who had been invited to previews. In the USSR, Vertov received the Order of the Red Star, the third highest award presented to film-makers, at the ceremonies honoring the profession in January, 1935. But with a pessimism typical of his diary entries at the time, Vertov doubted that the award would ultimately raise the esteem in which he and his form of film-making were held:

. . . since I have been awarded the Order of the Red Star, the blows are dealt more subtly . . . You want to continue making documentary-poetic films? Please do. . . . But we cannot consider you equally with other directors. . . . For you there will be neither rest nor quiet. Don't wait for our recognition or love.⁵⁴

And there was a degree of justification for Vertov's pessimism. Less than a week after the premiere of *Tri pesni o Lenine*, the film *Chapayev* was released amid far greater fanfare. A model of the newly proclaimed official esthetic of "Socialist Realism," *Chapayev* was the real focus of attention at the January, 1935 awards. In contrast, throughout 1935, there may have been a growing uneasiness about the manner in which Vertov's film de-emphasized Stalin's role in the years since Lenin's death. This uneasiness came to a head in January, 1938, when a considerably altered version of the film was released. This third version of the film⁵⁵ contained a number of additional shots attesting to Stalin's kinship with Lenin along with shots of Soviet achievements that had taken place since the original film's release. There were also an extra 250 meters at the end of the film in which Stalin emphasized his role in continuing Lenin's work.

THE LATER FILMS

As the exhibition of *Tri pesni o Lenine* ran its course, Vertov began work on the scenario for his next film, *Kolybel'naia* (*Lullaby*, 1937). In 1936, he called the film a fourth song, this one not dedicated to Lenin but rather to the idea of the new woman who had been liberated by the Revolution.⁵⁶ His work reflected the ideas that had grown out of a number of scenarios about women written that year. Having broken with Mezhrabpomfil'm, Vertov worked on *Kolybel'naia* at the studios of Soiuzkinokhronika, the State Newsreel Service. Although Vertov was associated with the studio until 1939, the association could not have been a happy one. In a 1945 diary entry, Vertov complained that the studio "forcibly distorted" *Kolybel'naia*.⁵⁷ When the film was released in November, 1937, as part of the celebration of the twentieth anniversary of the Revolution, Soiuzkinokhronika seems to have done little to assure its success. Vertov wrote bitterly that the film was run in Moscow for only five days and that the publicity for it was both sparse and vague.⁵⁸

In early 1937, Vertov released a special edition newsreel, the two reel *Pamiati Sergo Ordzhonikidze* (*In Memory of Sergo Ordzhonikidze*). Grigori Konstantovich ("Sergo") Ordzhonikidze had been a Bolshevik leader in the Abkhazian uprising of 1905 and was later Extraordinary Commissar of Southern Russia. Long a close associate of Stalin, he had died in January. *Pamiati Sergo Ordzhonikidze* was followed by a feature length film, *Sergo Ordzhonikidze* which Vertov and Svilova made in collaboration with Yakov Bliokh. The film was released simultaneously with *Kolybel'naia*. In a 1945 diary entry, Vertov wrote that the final film was contrary to his original intentions.⁵⁹

During 1938, Vertov continued working at Soiuzkinokhronika in the relatively humble position of staff newsreel director. He was able to produce a short entitled *Slava sovetskim geroiniam* (*Glory to Soviet Heroines*) and a far more elaborate feature length production, *Tri geroini* (*Three Heroines*). Toward the end of the year, he began work on a newsreel series designed for export. Entitled *SSSR na ekrane* (*The USSR on the Screen*), the series was cancelled in 1939 before any of its individual issues were distributed.

The cancellation of *SSSR na ekrane* was only part of the difficulty Vertov was experiencing at Soiuzkinokhronika. After a bitter fight, the studio decided not to distribute *Tri geroini*. This, and the rejection of a number of scenarios in 1939, caused Vertov to leave the studio in September for a job at Soiuzdetfil'm, the Childrens' Film Studio.

During his stay at Soiuzkinokhronika, Vertov had fought a losing battle to keep from slipping entirely from public view. He continued writing, but fewer and fewer of his articles were published. In 1937, he published a description of his work on the agit-trains.⁶⁰ The following year he published a piece on his interest in films about women⁶¹ and, in 1940, another article

about his earlier career.⁶² This last piece was the final publication Vertov enjoyed during his lifetime.⁶³

In the meantime, the new job at Soiuzdetfil'm gave Vertov some hope that he might continue his creative career. During his first month at the studio, he wrote the lyrical and ambitious scenario, *Devushka igraet na roiale* (*The Girl Plays The Piano*). Although this proposal was rejected, *Skazka o velikane* (*Tale about the Giant*), written in collaboration with Detfil'm scenario writers M. Il'ina and Elena Segal was, after lengthy discussions, approved in late 1941. Production on the film was begun, only to be cancelled by the German invasion of June, 1941.

The invasion led to Vertov's reassignment to the Central Newsreel Studio in Moscow. There he proposed a number of propaganda newsreels. He was able to produce three of these films, all of them shorts. *Krov' za krov', smert' za smert'* (*Blood for Blood, Death for Death*) was completed in October, 1941. It received little or no distribution and the surviving print of the film was, according to Vertov, later cannibalized for use in a compilation feature.⁶⁴ The two other films, *Na linii ognia - operatori kinokhroniki* (*In the Line of Fire: Newsreel Cameramen*) and *V raione vysoty "A"* (*In the Region of the "A" Heights*) were released as a part of a regular newsreel series (*Soiuzkinozhurnal* Nos. 77 and 87).

In October, 1941, with the German Army approaching the outskirts of Moscow, Vertov, Svilova, and most of the Soviet film industry were evacuated to Alma-Ata in Kazakhstan. Once settled in Alma-Ata, Vertov began work on what was to be his last feature, *Tebe, front!* (*For You, the Front!*, also known as *Kazakhstan front*). The scenario for the film is dated July 7, 1942.⁶⁵ The film was shot in the region around the Alma-Ata studio by a single cameraman. The film was also shot silent; Vertov complained about this in his diary.⁶⁶

Tebe, front! was released on May 15, 1943. According to Borovkov, it received wide distribution during the war.⁶⁷ Encouraged by this success, Vertov accelerated his production of scenario proposals. Some of these appear to be strident propaganda films, while others were more concerned with the war's effect on ordinary people.⁶⁸

Vertov was able to make only two films out of these proposals. *V gorakh Ala-Tau* (*In the Mountains of Ala-Tau*, 1944) was made with the same small crew as *Tebe, front!* This two-reel film was followed by the three-reel, *Kliatva molodykh* (*Oath of Youth*, 1944). *Kliatva molodykh* lists seven cameramen in its credits, including the old kinok, Ivan Beliakov. Whether Vertov actually directed these cameramen or whether he merely used their footage in a compilation, the lengthy scenario for the film is an indication that Vertov saw the project as an important work.⁶⁹

Kliatva molodykh was Vertov's last production outside of a newsreel series.

By late 1944, he had become deeply depressed about the negative reactions to his proposed projects. In November of that year, he wrote of himself:

His tragedy is that he is not getting old. The children of his creativity have never liked this. It seemed to them that they should get on with the distribution of their inheritance.⁷⁰

By this time, Vertov was back in Moscow, a staff editor at the Central Documentary Studios. By the end of 1944, he had edited the first of the 55 issues of the daily newsreel, *Novosti Dnia*, which represents his last film work. While he was not alone among prominent Soviet documentarians doing routine newsreel work,⁷¹ Vertov must have sensed that his chances of resuming his pre-War career were slim. The latest dated scenario proposal in the Arkhiv Dzigi Vertova was written in 1946.⁷²

However stymied his film production, and despite the fact that publication seemed impossible, Vertov continued to write about film and his career. In 1945 and 1946, he worked on a book entitled *O tvorcheskoi puti* (*Of the Creative Path*). He wrote of his memories of filming Lenin and made public addresses in 1946 and 1949. His last statement was a speech to a conference of cameramen in March, 1952.

For the most part, Vertov worked in obscurity on *Novosti Dnia*. Sadoul maintains that Vertov was responsible for choosing at least some of the subjects that he was called upon to execute.⁷³ A May, 1953 issue on the 250th Anniversary of Leningrad may have been one of these, as evidenced by a detailed scenario for that issue (No. 27) in the Arkhiv Dzigi Vertova.⁷⁴ If so, the film would stand as one of the last works made under Vertov's artistic control. In late 1953, the 57-year-old artist was told that he had terminal cancer. During the last weeks of his life, he continued working, editing four issues of *Novosti Dnia*. On February 12, 1954, he was dead.

Notes

1. In his "Konspekt; tovorchesk. avto-biografiia" (Unpublished, 1934), Vertov lists his date of birth as 1897. However, the 1896 date is the one generally agreed upon (Vertov's date may well represent an attempt to compensate for the calendar change that took place in Russia after the Revolution). Also of interest is the discrepancy between Vertov's patronymic ("Arkadievich") and that of his brother ("Abramovich"). Maria Enzensburger has suggested in conversation that Vertov may have Russified his patronymic early in life, a common practice of non-Russian peoples working in Czarist Russia.
2. Untitled speech to the MORT, April 5, 1935 (Unpublished Typewritten Stenogram), p. 4.

3. Sadoul places the name change some time during the period 1914-16 (see Georges Sadoul, "Bio-filmographie," in his *Dziga Vertov* (Paris: Editions Champe Libre, 1971), p. 148). Borovkov places the name change as late as the summer of 1918 (see Borovkov, V., *Dziga Vertov* (Moscow: Iskusstvo, 1967), p. 3). Both dates may be correct, as Sadoul's (if taken as 1916) may refer to a period of experimentation with the pseudonym, while Borovkov's date may refer to the registration of the name with Soviet authorities. The name "Dziga Vertov" is on all his official Soviet documents, though he was often informally called Denis Arkadievich.
4. Interview with Jay Leyda, March, 1972 (Unpublished).
5. Aleksandr Lemberg, "Dziga Vertov prikhodit v kino," *Iz istorii kino*; No. 13 (1968), pp. 39-49.
6. Dziga Vertov, "Rozhdenie 'Kinoglaza,'" in his *Stat'i, dnevniki, zamysly*, edited with an introduction by Sergei Drobashenko (Moscow: Iskusstvo, 1966), pp. 73-74.
7. Dziga Vertov, "Start," translated by Jay Leyda in Seth R. Feldman, *Evolution of Style in The Early Work of Dziga Vertov* (New York: Arno Press, 1977), pp. 29-30.
8. Lev Kuleshov's letter to Steven Hill published in "Addenda," *Film Culture*, No. 44 (Spring, 1967), p. 38.
9. Speech to MORT, p. 8.
10. Dziga Vertov, "O Kinopravda," in his *Stat'i, dnevniki, zamysly*, p. 76. This may not be entirely correct. I have seen evidence of an experiment with cutting on motion in *Kinonedelia* No. 30 (see my *Evolution of Style in the Early Work of Dziga Vertov*, pp. 47-48).
11. L.M. Listov and E.I. Svilova, "Arkhib Dzigi Vertova," *Iz istorii kino; materialy i dokumenty*, edited by S[ergei] Ginzburg, Vol. 2 (Moscow: Akademiia Nauk SSSR, 1959), p. 144.
12. Sadoul cites *Moscow* as being the primary influence on Walter Ruttmann's *Berlin: Symphony of a Great City* (see Sadoul, "Bio-filmographie," p. 162).
13. Vertov's youngest brother, Boris Kaufman (born 1906) had emigrated to France with Vertov's parents in 1919. Through correspondence with Vertov and Mikhail, he developed an interest in cinematography that was to result in his collaboration with Jean Vigo and his later career as a Hollywood cameraman. Salles Gomes speculates that Boris and Vigo may have deliberately created the myth that Boris had worked with Vertov (see P.E. Salles Gomes, *Jean Vigo* (Berkeley: University of California Press, 1971), p. 55).

14. For further discussion of these manifestoes, see Chapter II.
15. The film grew out of the subject of *Kinopravda* No. 13. Vertov also claims to have made a film for the fifth anniversary of the Red Army in 1923 (see "Konspekt; tvorches. avto-biografiia," p. 3).
16. "Konspekt; tvorches. avto-biografiia," p. 2.
17. *Stat'i, dneviki, zamysly*, p. 264.
18. "Konspekt; tvorches. avto-biografiia," pp. 1-2. I have seen no other references to a newsreel of this name. However, the Arkhiv Dzigi Vertova has montage lists for *Sovkino*, a newsreel made during this period (see "Arkhiv Dzigi Vertova," p. 134).
19. Sergei Eisenstein, *Izbrannye proizvedeniia*, vol. 1, edited by L.A. Il'ina (Moscow; Iskusstvo, 1964), p. 613 and N.P. Abramov, *Dziga Vertov* (Moscow Akademiia Nauk SSSR, 1962) pp. 35-36.
20. Dziga Vertov, "Kinopravda and Radiopravda," *Pravda*, No. 3091/160 (July 16, 1925), p. 8. It is worth noting that at the time of Lenin's assessment of cinema's potential, there had been little feature film production in the USSR and Vertov, with his long list of credits, must have been among the best known of the new Soviet directors.
21. Jay Leyda, *Kino; A History of the Russian and Soviet Film* (New York: Collier Books, 1973), p. 177.
22. *Kinoglaz* was not the first of Vertov's works to be exhibited abroad. The first Soviet film to be exported had been *Godovshchina revoliutsii*, in 1919. However, at that time, only a small number of nations would have permitted the film to be screened.
23. See *Pravda* March 12, May 16, June 9, July 24. The dispute is well documented by Fevral'skii in "Dziga Vertov i Pravdisti," *Iskusstvo Kino*, No. 13 (December, 1964).
24. Abramov, *Dziga Vertov*, pp. 72-73 The scenario appears in *Iz istorii kino; materialy dokumenty*, edited by S[ergei] Ginzburg, Vol. 6 (Moscow: Akademiia Nauk SSSR, 1965), pp. 25-39. The first mention of *Chelovek s kinoapparatom* is in a letter from Vertov to Goskino written between October and December, 1926 (see "Arkhiv Dzigi Vertova," pp. 134-35).
25. Sadoul, "Bio-filmographie," p. 161.
26. *Ibid*, p. 161.
27. Abramov, *Dziga Vertov*, p. 93.
28. *Ibid*, p. 94. See also, A. Fevral'skii, "Shestaia chast' mira," *Pravda* 3464/235 (October 12, 1926), p. 5.
29. Abramov, *Dziga Vertov*, p. 159. Sokolov's article, "Shestaia chast' mira," had appeared in *Kinofront*, No. 2 (1927), p. 9.

30. See "Arkhiv Dzigi Vertova," p. 147.
31. See Abramov, "Dziga Vertov," p. 159.
32. Eisenstein, Sergei, "Methods of Montage," in his *Film Form*, edited and translated by Jay Leyda (New York: Harcourt, Brace and World), p. 73.
33. Dziga Vertov, *Odinnadtsatyi* (Moscow: Teakinopechat', 1928), 8 pp.
34. "Arkhiv Dzigi Vertova," p. 136. See also my interview with Yelizaveta Svilova (March 1974).
35. "Arkhiv Dzigi Vertova," p. 136.
36. Samuel Brody, "The Camera as a Weapon in the Class Struggle," *Jump Cut*, No. 14 (March 30, 1977), p. 28.
37. Dziga Vertov, "Dziga Vertov on Kino Eye; Excerpts from a Lecture Given in Paris in 1929," translated by Samuel Brody, *Kinofront*, 1, No. 2 (January 7, 1935), pp. 6-8.
38. *Stat'i, dnevniki, zamysly*, p. 264.
39. "Arkhiv Dzigi Vertova," p. 136.
40. *Ibid*, p. 136.
41. Dziga Vertov, "Obsuzhdaem pervuiu zvukovuiu fil'mu 'Ukrainfil'm' 'Simfoniia Donbassa'," in *Stat'i, dnevniki, zamysly*, pp. 125-27.
42. Ironically, *Entuziazm* was the second Soviet sound documentary. Released thirteen months earlier was Abram Room's *A Plan for Great Works*, an undistinguished compilation film with studio recorded music and narration (See Leyda, *Kino*, p. 280).
43. Abramov, *Dziga Vertov*, p. 160. The term "documentary" was, of course, coined by John Grierson in 1926, some years after the beginning of Vertov's theoretical writings. However, Vertov was not adverse to using the term, as may be seen in the credits for *Entuziazm*.
44. Thorold Dickinson and Catherine De la Roche, *Soviet Cinema* (London: Falcon Press, 1948), p. 23.
45. Facsimile in Abramov, *Dziga Vertov*, p. 123.
46. John Grierson, *Grierson on Documentary*, edited with an introduction by Forsyth Hardy (New York: Praeger, 1971), p. 128.
47. Paul Rotha, Sinclair Road, and Richard Griffith, *Documentary Film* (New York: Hastings House, 1952), p. 90.
48. Abramov, *Dziga Vertov*, p. 161.
49. *Ibid*, p. 161. Vertov's dispute with Lebedev dated from 1925 (see "Arkhiv Dzigi Vertova," p. 147).

50. "Arkhiv Dzigi Vertova," p. 137.
51. *Stat'i, dnevniki, zamysly*, p. 189.
53. Boris Agapov, "Torzhestvo kinoocherka," *Izvestiia*, (July 29, 1934), p. 3.
54. *Stat'i, dnevniki, zamysly*, p. 190.
55. As the conversion to sound in Soviet theatres was far from complete in 1934, Vertov had previously prepared a silent version of *Tri pesni o Lenine* (see "Arkhiv Dzigi Vertova," p. 138).
56. *Stat'i, dnevniki, zamysly*, p. 201.
57. *Ibid*, p. 263.
58. *Ibid*, p. 216.
59. *Ibid*, p. 263.
60. Abramov, *Dziga Vertov*, p. 162.
61. *Ibid*, p. 162.
62. *Ibid*, p. 162.
63. Although Listov and Svilova list "Kak eto nachalos' " as having been published in *Iskusstvo kino* in 1947 (see "Arkhiv Dzigi Vertova," p. 152), I believe they are actually referring to the 1957 publication of the piece in that journal as part of a collection entitled, "Iz rabochikh tetradei Dzigi Vertova."
64. *Stat'i, dnevniki, zamysly*, p. 263.
65. "Arkhiv Dzigi Vertova," p. 142.
66. *Stat'i, dnevniki, zamysly*, p. 242.
67. Borovkov, *Dziga Vertov*, p. 9.
68. "Arkhiv Dzigi Vertova," pp. 142-44.
69. *Ibid*, p. 143.
70. *Stat'i, dnevniki, zamysly*, pp. 261-62.
71. Among others working at the studio were the former Kinok, Il'ia Kopalin and Esfir Shub (see Leyda, *Kino*, p. 388).
72. "Arkhiv Dzigi Vertova," p. 144. There are also two undated scenarios listed on the same page.
73. Sadoul, "Bio-filmographie," p. 171.
74. "Arkhiv Dzigi Vertova," p. 144.

II

Critical Survey of Oeuvre

Throughout his career, Dziga Vertov was influenced by a set of ideas that grew out of his association with the Soviet avant garde and his participation in the first years of the Russian Revolution. These concepts were reflected in the manifestoes that Vertov began writing in 1919 and began publishing in 1922 and in all of his film work. My purpose in this chapter is to integrate Vertov's theoretical ideas with his artistic expressions and, briefly, to compare Vertov's work with other developments in cinema history. The chapter is divided into a consideration of Vertov's advocacy of the non-fiction film and his use of the full range of cinematic potential in the conscious pursuit of mechanical art. I have labelled these two trends in Vertov's thought and work "Life Caught Unawares" and "The Cinema Eye." It should be understood, however, that Vertov used these terms in a much looser sense and that, as will be seen below, the two areas of concern are far from unrelated.

LIFE CAUGHT UNAWARES

Vertov's commitment to the "non-acted film"¹ may be traced back to a number of fundamental influences. The first of these is the sensibility of the pre-Revolutionary Cubo-Futurist movement with which Vertov was associated in Petrograd. The Cubo-Futurists, like F.T. Marinetti's Italian Futurists, pursued an aesthetic that advocated speed, power and mobility. They celebrated technological achievements as works of art and attacked the classic products of conventional artistic media. While the Russians disagreed with the Italians in some respects — most notably, Italian militarism and misogyny — the Russians were equally determined to undermine the artistic representations of what they held to be a decadent past.

With the coming of the Revolution, the Cubo-Futurists found an opportunity to put their ideas into practice. Asked for his advice on the management of nationalized museums, Vladimir Mayakovsky, the most vocal member of the group, suggested that the contents of all of these institutions be destroyed *en masse*. This sentiment is echoed in Vertov's "death sentence" on all films made before 1919.² The attitude of both Vertov and the Cubo-Futurists is aptly expressed as late as 1928 in the shot in *Chelovek s kinoappar-*

tom in which the Bolshoi Theatre — Russia's foremost symbol of classical performance — is made to collapse.

Another factor in Vertov's advocacy of the non-acted film was the widespread reaction of the Futurists against the idea of human personality as a central factor in artistic production. For them, art was to be a scientific response to technological possibilities. This trend of Russian avant garde thought was to be most clearly expressed by the Opoyaz group of critics, individuals associated with the Cubo-Futurist group. It was the contention of Opoyaz that art objects, particularly literary narratives, were, in the words of Osip Brik, to be studied via "a scientific system instead of a chaotic accumulation of facts and personal opinion."³ The "scientific system" advocated by Opoyaz was to become known as "Formalism." Among its offspring were the first structural analyses of artistic texts, including films.⁴

Art, then, was to be made and studied in a depersonalized, scientific fashion. In film, this led to a general repugnance toward the melodrama, the staple of pre-Revolutionary Russian and imported cinema. While the technical achievements of some of these works — particularly American adventure films — might, to a Futurist, seem admirable, the emotional appeal that lay at the core of their content could not be tolerated. As Vertov wrote in "We":

The psychological Russian-German film drama, laden with day-dreams and the memories of childhood, we find is nonsense.

American adventure film with its superficial dynamism, its emphasis on the work of American Pinkerton agents, rapid cutting and close-ups receives the thanks of the kinoks. These techniques are used well, but in a disorganized manner, not based on the exact study of movement. They are on a higher level than the psychological drama, but still groundless. They are clichés. Imitations of imitations.⁵

Mayakovsky echoed this opinion in his own short manifesto on cinema appearing under a picture of Vertov:

Futurism must weed out the dead ways — the moribund and moral.

Without this, we will have either the imported tap dancers of America, or nothing but "eyes with tears." Mindlessness.

The first is boring.

The second is still more so.⁶

Although these two factors — the rejection of classic art and the rejection of individual personality and emotional appeal — were important they would not have led to Vertov's demands for primacy of the non-fiction film

had it not been for the Revolution. The Revolution's needs and its materialist ideology dovetailed in the first years after October with the work of the Cubo-Futurists and the thought of Opoyaz. The result for the Futurists was the evolution of "Constructivism," which, in the Russia of the 1920s, meant the use of a futurist aesthetic to secure the triumph of the Revolution in the form of a technological quantum leap into the future. Art was turned to immediate needs. Thus, in the first years after the Revolution, the bulk of Mayakovsky's efforts were expended upon his 1200 "ROSTA Windows," rhymed, illustrated placards which instructed citizens in the ways of the new society. But artistic work went far beyond the immediate, or even the possible. Because it was the artist's job to design the future into the accoutrements of the present, the sculptor Vladimir Tatlin planned a 2,000-foot Monument to the Third International, a three-tier rotating capital building whose pinnacle would project Revolutionary slogans and news into the clouds. By the end of the decade, Tatlin had designed clothing, furniture and individual flying machines for the "new man."

Behind all of this work done for the Revolution by the Soviet avant garde lay the imperative of the "fact." Artists in all media sought ways to neutralize subjective, idiosyncratic input in favor of a direct representation of the Revolutionary world around them. The "Blue Blouse" theatre groups acted out stories taken from daily newspapers. Musicians put aside conventional instruments and attempted to create concerts with factory whistles, the sounds of the new industrial society. Others worked to end the audience/performer distinction altogether in the creation of elaborate mass demonstrations as works of art.

Hence, for Vertov, the consummate product of these times, the newsreels such as *Kinonedelia* and the early agitational films were his "ROSTA Windows," while his later, more ambitious projects, his pictures of the ideal, were his Monuments to the Third International. In his first years of production, Vertov's Futurist response to the new regime was simply to show it via the most advanced medium of his age. Some 30 percent of the items in *Kinonedelia* dealt with these new institutions, while an additional 31 percent were updates of the events of the Civil War. Indeed, this informational function was to continue well into Vertov's films of the mid-1920s. *Kinoglaz* was largely devoted to the activities of the newly formed Pioneers, while *Shagai, Sovet!* catalogued a long list of social institutions brought into being by the Moscow Municipal Soviet. *Shestaia chast' mira*, despite the uproar caused by its style, maintained its basic function of demonstrating the activities of another state institution, Gostorg.

Vertov's depiction of these state institutions was, by its very nature, a form of support for them and their sponsor, the Bolshevik regime. As a Revolutionary artist, he could not be neutral about these subjects and, as a Constructivist, he built within these presentations his vision of the new

Communist man. In his earliest work, he campaigned against counter-Revolutionaries (Miranov, the Social Revolutionaries) and for the alleviation of the famine depicted in the early editions of *Kinopravda*. *Kinoglaz* advocated patronage of Co-ops and the avoidance of tobacco, alcohol and religion. *Shagai, Sovet!* urged its viewers to choose well between the life offered by the Soviet's institutions and that which reflected the remnants of pre-Revolutionary ways. *Shestata chast' mira* went even further in its critique of Western style vices (smoking, drinking, cabarets and prostitution) and its appeal for the creation of an alternative society with the help of a revolutionary agency. *Chelovek s kinoapparatom* continually juxtaposed the neo-bourgeois beneficiaries of the New Economic Policy with more favorably depicted participants in the new order. *Entuziazm* began with anti-religious propaganda and continued with an appeal for cooperation in meeting the goals of the Five Year Plan.

A third aspect of this progression from the presentation of information to the portrayal of the new man was Vertov's use of film to advocate national unity, particularly the unity of workers and peasants. This theme, central to the propaganda efforts of the entire Soviet government, was implied as early as *Kinonedelia* in shots of agricultural produce being loaded on barges for shipment to the cities and other shots of urban food queues. Taken together, these items suggest cooperation in the production and distribution of food resources. The point is made far more directly in the frequent depictions of peasant trips to the city and peasant-worker unity meetings in *Kinopravda* and *Goskinokalendar'*. Later films, such as *Odinnadtsatyi* and *Entuziazm*, made this point by carefully joining sequences of agricultural work to those of industrial production. *Shestaia chast' mira* and *Tri pesni o Lenine* took the theme of unity in a slightly different direction by stressing the unity of diverse ethnic groups throughout the USSR.

The most prevalent propaganda subject in Vertov's work is that of progress brought about by the Revolution. Industrial machinery is his most frequently recurring image. Montages of close-ups of individual machines and machine parts occur in films from *Kinopravda* to *Tri pesni o Lenine*. The machine is the basis for elaborate studies in composition and movement, sequences such as that centered around the overhead crane in *Odinnadtsatyi* or the extraction of snake-like steel ingots in *Entuziazm*. Other industrial sequences make use of mining equipment, electric generating stations and tractors (along with innumerable farm implements). Another material sign of industrial progress was electrification and its results: the coming of radio and the illumination of peasant homes with "Illych lamps."⁷

Aviation served a similar function. We not only see airplanes in most of Vertov's films, but shots taken from airplanes are used to open *Shestaia chast' mira* and *Odinnadtsatyi*. In photos taken in the 1920s, Vertov sports the outfit

of an open cockpit flyer, while in his later works, the liberated Soviet woman is frequently associated with aviation.

Thus, to the Futurist/Constructivist Vertov, the Soviet nation to be depicted through film was a society of science and technology. "Not only machines, but machines to create machines," said Stalin during his speech in *Shestaia chast' mira*. As a Formalist, Vertov was committed to an art comprised of a complex, but entirely rational arrangement of identifiable parts. In none of this was there room for the glorification of an artistic mystique. Nor could works be left deliberately open-ended, vulnerable to myriad personal interpretations. Vertov's cinematic Soviet world was a tangible world, his visions, tangible visions. His only performers were the machines at his disposal, creating images of other machinery.

This view is epitomized by the last sentence of Vertov's analysis of the footage taken of his jump from the balcony of the Moscow Cinema Committee: "On the man's face are clearly seen his thoughts."⁸ In terms of the Constructivist/Formalist desire for a scientific approach to the arts, the experiment demonstrated how the cinematic apparatus could provide an internal landscape, an objective study of human psychology unhampered by performance. In contrast to Kuleshov's "Muzzhukin Experiment," Vertov had proven the adequacy of the single unedited image. Kuleshov's experiment, in contrast, appears to be little more than an exercise in optical illusion. If Kuleshov proved that anyone could act as well as Muzzhukin simply by having his blank expression juxtaposed with various shots, then Vertov asserted that Muzzhukin could not act as well as anyone in the "genuine situation." Not only was less more, but nothing at all was more than enough if one were willing to let the camera, the machine, make the performance.

Having perceived this and having used his aesthetic in the service of the Revolution, Vertov, like most of his colleagues, came to expect a permanent merger between the political and social realities of the Soviet Union and their practices. However, when the period of War Communism was followed by the New Economic Policy (1921-27), the two courses diverged. Before the NEP, A.V. Lunacharsky, coordinator of the Revolution's artistic and educational endeavors, had maintained a policy of letting no art movement or medium completely dominate all others. With the NEP and its resulting rise of bourgeois purchasing power, economic support gravitated toward more conventional aesthetics and art products. In cinema, where the NEP meant the restoration of exhibition to private hands, the Russian and foreign fiction film was reinstated as the mainstay of the industry. When the end of the NEP signaled an attack on the bourgeois who profited from it, Vertov's films and manifestoes could attack the pre-eminence of fiction film on political as well as aesthetic grounds. But, by this time, the fiction film,

along with other manifestations of conventional art, had become a fixture in Soviet society.

During this struggle for the non-fiction film, "Life Caught Unawares" led to the implementation of a series of increasingly sophisticated filming techniques. At first, "Life Caught Unawares" meant simply the inclusion of images of the common man going about his business on the newsreel screen. As early as *Kinonedelia*, Vertov sensed the importance of "home movie" shots inserted amid reportage of the turbulent Civil War period. Not only did these shots provide a moment of relief from the distressing news of the day, but, as political statements, they implied the new regime's unprecedented interest in the daily life of the masses. Ordinary Russians, seeing people like themselves on the screen for the first time were also helping to overthrow the domination of that screen by conventional performers.

In its second stage, beginning with the early *Kinopravdas*, "Life Caught Unawares" incorporated the use of hidden-camera shots. Pursued in a number of ingenious ways by Mikhail Kaufman, hidden camera shooting resulted in a new use of the image on Soviet screens. Usually revealing some form of undesirable behavior, these darker home movies were a form of self-criticism. They were also — in their revelation of Western vices and illicit economic activities — an attack on the compromises of the NEP. Most importantly, though, the hidden-camera shots in Vertov's work were an assertion of the camera's right to be anywhere, to probe, to analyze, in the name of the Revolution. As such, the use of a hidden camera was part of Vertov's redefinition of cinema's place in society and was yet another aspect of his attack on performance.

Hidden-camera shots appear at least as late as the conversion of the church sequence in *Entuziazm*. However, the third and most sophisticated use of "Life Caught Unawares" was apparent when Vertov used the term in relation to *Kinoglaz* and the series of films of which *Kinoglaz* was to be a part. Here, the use of the term came to mean the acceptance of the film-maker and the film-making process as part of the daily activity of Soviet society. As a Constructivist/Communist, Vertov dropped the title "director" in favor of more functionally oriented descriptions of his role: "cinema scout" in *Kinoglaz* and "author-supervisor" in the remaining features up to *Chelovek s kinoapparatom*. But beyond this, he demanded that his role as a fellow worker in the construction of the new society be honored. This is most eloquently stated in *Chelovek s kinoapparatom* in a sequence in which a Nepwoman (a remnant of the NEP bourgeoisie) turns to the camera and self-consciously mimics the cameraman's cranking. One of the few people in the film to call attention to the camera or to be uneasy before it, the woman's class association is exposed seconds later as the carriage driver drops an enormous steamer trunk onto the shoulders of her maid. The moral is clear: those not at

peace with the machine (epitomized by the omnipresent movie camera) are not at peace with Soviet Communism. Revolutionary workers seen in the film may acknowledge the camera, even talk toward it; but they are too involved in productive labor to dodge or mock it.

In this way, "Life Caught Unawares" could make use of the camera as a barometer of social involvement. Elsewhere, though, Vertov would measure social involvement in a far more direct way. Early in his career, he used the device of recording statements made directly to the camera. In *Kinopravda* No. 21, a worker faces the camera to relate his role in arresting Dora Kaplan after her attempted assassination of Lenin. While still in his silent period, Vertov incorporated speeches into his films. In his first two sound films, this giving of testimony or making of speeches is extended to include a number of synch sound monologues directed at the camera. The role of this technique is apparently expanded in later works.

The use of testimony or the recording of prepared speeches (and a similar use of letters and diaries) would appear to run counter to the entire concept of non-acted film. Certainly, the monologues delivered at the camera were rehearsed and the speeches, even if they were not staged solely for the film, must be considered a special kind of performance. Moreover, Vertov's use of staging is not limited to these devices. In an early *Kinopravda*, Vertov himself acts the part of an excited reader of a newspaper filled with coverage of the trial of the Social Revolutionaries. Other clearly rehearsed gestures by individuals are seen in the carefully composed shots of ceremonies that appear throughout Vertov's work. A typical gesture in this regard is the dramatic shedding of their veils by Arabian women in *Kinopravda* No. 21, *Shestaia chast' mira* and *Tri pesni o Lenine*. In the last film, the Arabian woman is virtually the protagonist in the entire first song as she self-consciously enacts the routine of her Leninist lifestyle before Vertov's cameras.

These lapses into performance have not gone unnoticed by students of Vertov's work. As Selezneva notes:

As we know, Dziga Vertov did not succeed in creating pure "non-acted films," and those that worked with him strayed even further from his conviction. But even for him, convinced of the value of the non-acted shot, problems existed — the actor was always a "danger" which had to be avoided, a "mistake" constantly despised.⁹

Nor were Vertov's contemporaries unaware of the limitations of his approach. In 1927, Sergei Tretyakov went so far as to question the validity of the "acted/non-acted" distinction that had been the basis for so many of Vertov's polemics and problems:

Perhaps the actual "played" film/"unplayed" film opposition is itself an unfortunate formulation of the problem . . . Whether or not a film is a "played" film is to my mind a question of the degree of deformation of the material of which the film is composed: the random personal factor in any given film.¹⁰

Certainly Vertov's distinction was not important to other documentarians working in the 1920s and 1930s. The staging and restaging of events, the preparation of detailed scenarios for acted scenes, and the careful selection of professional and non-professional actors were standard operating procedure for newsreel companies and film-makers such as Robert Flaherty and the British documentarians. Until the advent of lightweight sound-synch equipment, these production techniques were seen as inevitable. As late as 1969 W. Hugh Baddeley, in *The Technique of Documentary Film Production*, included passages on "Hiring Actors," "Costume," "Make-up" and "Studios, Sets, Furniture and Props."¹¹

Whatever his lapses in practice, Vertov's attitude toward performance was not the only distinction between his work and that of his contemporaries. An equally important distinction may be made in the area of Vertov's treatment of the individual. Essentially, the people in his documentaries were either anonymous or, if they were named (as is the case in some later films), their names were seen as part of some larger institution. Thus, we are briefly introduced to individuals in *Kinopravda No. 21* only because they have joined the Communist Party, while the people who appear in *Tri pesni o Lenine* stay on screen only so long as their presence relates to Leninist practice. Lenin himself is presented largely through his newsreel visage and through the work his leadership inspired. Although *Tri pesni o Lenine* allows a good deal of sentimentality about Lenin the man, Lenin, even in this film, is appreciated more for the building of Communist institutions than for his personal sacrifices.

In contrast, the work of Robert Flaherty, developing at the same time as Vertov's, used the individual as a key to the understanding of a social milieu. We learn about Nanook's arctic and Moana's Samoa. By the same token, in the work of the British documentarians, we learn about social institutions by following the activities of the individuals involved. John Grierson's *Drifters* depends upon our empathy for a single finishing crew on a single voyage. The activities of the Postal Special in *Night Mail* are interpreted through a number of vignettes staged by members of the Post Office staff. Again, the tightly scripted depiction of a single instance (a night aboard the train) must stand for the entire institution and all its implications.

A second major difference between Vertov and the documentarians of his generation lay in their attitude toward the exotic. This difference was particularly pronounced in Flaherty and his imitators during the 1920s, for

whom the successful presentation of a culture as alien was sufficient. Vertov, as a Formalist and a Communist, displayed the opposite attitude toward non-Western peoples. As a Formalist, he believed that all cultures could be understood through a scientific analysis of their underlying structures.¹² As a Communist, he saw all cultures as governed by the same materialist imperatives. As a Soviet Revolutionary, he also had the responsibility of linking the diverse ethnic groups of the USSR (and, ultimately, the world) to the common Communist struggle.¹³

Vertov's attitude toward the exotic may be most clearly seen through a comparison of a short incident in *Shestaia chast' mira* with an identical incident depicted in *Nanook of the North*. Both sequences deal with an Inuit being introduced to a phonograph. In Flaherty's film, *Nanook*, after being shown the phonograph at the Revillion Frères trading post, attempts to eat one of the records and then, with childlike amusement, listens as the trader plays the record for him. In *Shestaia chast' mira*, the unnamed Inuit aboard a Gostorg trading ship listen attentively to a recording of a speech by Lenin. As the structure of the Vertov film and its title cards indicate, the intention is not to use exotic locales and their inhabitants as sources of entertainment or exploitation. Rather, the film claims, the citizens of all the Soviet republics, including Westernized Russia, are faced with the same problems in overthrowing the old order. Thus, the shamanism practiced by native Siberians is condemned alongside the Christianity practiced in downtown Moscow, while the native hunter stalking pelts for export is honored alongside the factory worker.

Vertov's anti-exoticism is not limited to *Shestaia chast' mira*. In *Kinoglaz*, the Chinese magician Chan Tu Chan is introduced to us not as a mystic figure but rather as another Soviet citizen earning his bread. Shots of Asians and Africans in *Kinopravda No. 22* show these people as workers becoming increasingly aware of their oppression; a shot of an African working at a typewriter would be rare if not unparalleled in the cinema of 1925. And, in *Tri pesni o Lenine*, the Arabian melodies, exotic and alluring, are accompanied by lyrics which tell of the overthrow of traditional ways in favor of Leninism.

Vertov's anthropological endeavors extended beyond studies of non-Western cultures to include depictions of the newly designed rituals of Soviet society. In *Kinopravda No. 18*, he provided a filmed record of a Communist baptism. In *Entuziazm*, he recorded the social organization and rituals that accompanied work on the Five Year Plan in the Donbass. The challenges, pledges and cheers of the shock worker brigades are, like Vertov's earlier depictions of the activities of co-ops, reading rooms, workers' clubs, collective farms, Pioneer camps, unity meetings and mass demonstrations, priceless renderings of a society in the process of reshaping itself.

THE CINEMA EYE

Beginning with his earliest manifestoes, Vertov's advocacy of the non-acted film was accompanied by his demand that the cinema be freed from the limitations imposed by a desire to copy human vision. The result, as Vertov described it in "Kinoks. Revolution":

. . . I — the cinema eye. I — the mechanical eye. I, as a machine, am able to show you the world as only I can see it.

I free myself now and forever from human immobility, I am in perpetual motion, I go toward and away from things, I sneak up on them, I climb on them, I move alongside the nose of a running horse, I charge at full speed into the masses, I run before fleeing troops, I fall on my back, I take off with airplanes, I rise and fall with the motion of moving bodies. Here am I, a camera, pushed about by resultant force, positioning myself amid the chaos of motions, fixing motion after motion in the most complex possible combinations.

Freed from the restraint of 16-17 frames per second, freed from temporal and spatial constraints, I construct any points in the universe, wherever I wish to place them.

My way — to the creation of a fresh perception of the world. Here I am deciphering a new world unknown to you.¹⁴

Vertov's impetus for these early manifestoes and, as a consequence, for his development of the theory of the Cinema Eye was, obviously, the Futurist penchant for machine-made art. In "We," his first manifesto, Vertov was very much the strident Futurist in declaring:

Looking at machines, one must be ashamed of human misbehavior; what else is possible when the perfect manners of machines are so much more thrilling than the mindless haste or the piddling inactivity of apathetic humans?¹⁵

While the sensibility of Futurism was very much in Vertov's mind while formulating his aesthetic, it is far less certain whether he was aware of the precedents for the application of these ideas to cinema. Chief among these precedents was the tradition of special effects films in the manner of Melies and Cohl. A second influence might have been the scientific films (microscope shots, stop action, overcranking, shots of subjects previously inaccessible to the layman) which, in Lawder's view, played a vital role in drawing the attention of European artists to the possibilities of the cinema.¹⁶ A more direct precedent would have been the films of the Futurists themselves. Although Russian Futurist films, such as *Drama of the Futurist Cabaret No. 13* (Kasianov, 1913), appear to have been little more than documentation of the

Bohemian antics of Mayakovsky and his colleagues, at least one of the Italian Futurist films seems to have justified Marinetti's early faith in the medium. Ginna's *Vita Futurista* (1916) used mirrors, split screen, superimposition and hand painting on film to, in Marinetti's words, "free [cinema] from mere photographed logic."¹⁷

Although Vertov is unlikely to have seen the Futurist films, he may have benefited from knowledge of them or from the precedent they set as the first films produced in association with an avant garde movement. In his own application of the principles of the Cinema Eye, Vertov used camera and editing in a manner more akin to the experimental than to the documentary tradition. In filming, the camera was mounted in positions from which the human eye would be barred. Typical of this are shots taken from the bottom of a descending airplane in *Kinopravda No. 18* and under a passing train in *Kinopravda No. 21* (and later *Chelovek s kinoapparatom*). In addition, the camera was contained within the many disguises used for candid camera work. In the newsreels and in his first three features, Vertov used overcranking, undercranking, stop action, reverse action and superimposition to provide machine-made vision. The optical printer at VUFKU permitted him to add elaborate split screen effects, beginning with *Odinnadtsati*.

The most memorable expressions of the Cinema Eye in Vertov's editing were the rapid montages that appeared in his films from *Kinopravda* to *Tri pesni o Lenine*. The Formalist Vertov regarded the frame as his basic unit of construction and, in *Chelovek s kinoapparatom*, the text containing his most rapid montages, he edits down to that limit. In bringing together form and content, Vertov chose machinery as the most frequent subject of these rapid montages. However, some of his most striking uses of the technique, such as the opening sequence of *Kinoglaz* and the final sequence of *Chelovek s kinoapparatom*, are composed around non-mechanical subject matter.

In Vertov's over-all aesthetic, editing was seen as the opportunity to use cinema tools for the creation of visions of the new man in his new world. As Vertov wrote in "Kinoks. Revolution":

From one person, I take the strongest and most agile hands, from another, the strongest and fastest legs, from a third, the most beautiful and expressive face and I make a new, perfect man through montage.¹⁸

The same process could be used to construct an artificial geography, as Vertov claimed to have done in *Kinopravda No. 13*.¹⁹

At the same time, editing was used to serve more practical ends. In the silent era it illustrated speeches in films such as *Kinopravda No. 22* and *Shestaia chast' mira*. With the coming of sound, the simultaneous juxtaposition of sound and image was used not simply to illustrate but to create the

contrapuntal effects discussed by Eisenstein, Alexandrov and Pudovkin in their "Statement." In *Entuziazm*, Vertov used sound, voice, and music as montage elements in direct association with his images. Thus, an artificial off-screen shot topples the cross being pulled down by the anti-religious demonstrators; a repeated cheer reinforces images of industrial production; and changes in the musical score underline the battle between the new and the old ways in the film's opening sequence. In *Tri pesni o Lenine*, the short recording of Lenin's voice is heard over an image of a spinning column containing the words of his speech. These printed words bind Lenin's speech to the many images of the speaking Lenin seen previously, while the spinning column is symbolic of the dynamism of Leninist achievements and, perhaps, of the film-maker's pseudonym.

The use of the written word as a montage element was the subject of intensive development in Vertov's work, long before its use in *Tri pesni o Lenine*. In films made before the First World War, title cards, when they were used at all, seldom did more than provide dialogue, narrative information, or captions for non-fiction footage. Beginning with his first compilation films, Vertov appears to have used title cards to provide an internal rhythm. In the *Kinopravda* newsreels, the artist Aleksandr Rodchenko developed the graphic potentials of this filmic element. By *Kinoglaz*, the words themselves, growing and shrinking, blinking on and off in different areas of the screen, were part of the visual dynamism of the film. In later films such as *Shestaia chast' mira* and *Tri pesni o Lenine* the title cards provided a sub-text, a complete poem on their own. Even in *Chelovek s kinoapparatom*, "a film without title cards," Vertov made sporadic though effective use of the photographed word.

Vertov's use of the title card was a Constructivist response to the potentials of making art from purely utilitarian materials not previously used for that purpose. The same may be said of Vertov's use of stock footage. It is hardly an exaggeration to say that the history of the modern compilation film begins with Vertov's work on *Godovschina revoliutsii* and *Istoriia grazhdanskoi voiny*. In his history of the genre, Leyda recognized Vertov as "one of three film artists whose single excursions into the field of compilation changed the quality of that form."²⁰ Throughout the course of his career, Vertov not only made use of stock footage from outside sources, but recycled materials from his own previous works.

One of the primary goals of Vertov's use of editing was to use film as a tool for social analysis. As noted above, his work is full of juxtapositions of images of favorably perceived and unfavorably perceived institutions and patterns of behavior. In addition, Vertov structured sequences and entire films for political ends. As Michelson points out, his use of the classic rhetorical device, *hysteron proteron* ("the reversal of order and of action"), in *Kinoglaz* and *Chelovek s kinoapparatom* was used to relate the potentials of

cinema to the concerns of the Soviet state and its materialist philosophy.²¹ Crofts and Rose place a stronger emphasis on the consciously Marxist nature of the structuring of *Chelovek s kinoapparatom*.²² At the same time, it is possible to see in Vertov's entire oeuvre an evolution away from the simple "yesterday, today, and tomorrow" of *Kinopravda* No. 13 to films with far more complicated structures of time and space. Yet, in their later manifestations these structures tend to coalesce around central, shared images of Soviet experience. In *Chelovek s kinoapparatom*, the day is organized around its perception in a movie theatre; in *Entuziazm*, mass music (music broadcast on the radio, cheering, singing, a marching band) becomes the structural focus; in *Tri pesni o Lenine*, the focus is on the material evidence of Lenin's presence (beginning with his home and ending with the workers' statue and the column of spinning words as embodiments of his spirit).

Along with these political concerns, technological innovation was essential to the practice of the Cinema Eye. The cinematic apparatus was not only free to use all its potential, but the filmmaker was responsible for, whenever possible, encouraging the expansion of these potentials. Vertov's pioneering work in Soviet animation is evidence of this. More important, though, was his life-long interest in sound and his early interest in sound film. Beginning with his careful composition of music for silent films, Vertov saw sound not only as an important element in the capturing and editing of reality, but also as the inevitable extension of a Constructivist artist's use and control of new materials. In this context, the introduction of radio served as a link between the goals and activities of the Revolution and Vertov's own desire to evolve his Cinema Eye productions into the perceptual focus of the new society.

Thus, just as the ultimate aim of *Life Caught Unawares* was to integrate the filmworker into Soviet society, the aim of all the theory and practice of what we are calling the Cinema Eye was to integrate the tools of cinema into the new industrial landscape. If trains, auto, airplanes and motorcycles could make the new Soviet man go faster, then the cinema would let him see faster. If far-reaching economic plans were needed, the cinema could witness the enactment of these plans. If radio and telephone could extend communications, then it was the job of cinema to extend perception of that which was to be communicated. Similarly, if resources were to be set aside to provide this new technology and economic planning, then a "factory of facts" was needed to build the new mechanized perception.

From his earliest writings, Vertov campaigned for just such a reorganization of cinema production. His "factory of facts," was not a single entity, but rather a nationwide system of cinema production. Although these plans were modified throughout his career, a 1926 article, "Provisional Instructions to the 'Kinoglaz' Groups," is typical of the film production system for which Vertov agitated. In it, he envisioned the recruitment of a large

number of "kinok observers" who would find material for shooting with a still camera by a smaller number of "cinema scouts." Montages of these stills would be used for propaganda and organizational purposes as well as for sketches for films. The material would then be passed on to a central organization known as the "Kinoglaz Council," which would be made up of representatives of "Kinok observers," "unorganized kinoks" and the staff responsible for the production of films. This last group would also be responsible for training others, particularly young people in the Pioneers and Comsomols. Eventually, film-making knowledge and experience would be extended throughout the system, to the point where "kinok observers" themselves could complete films.²³

The proposal for the Kinoglaz groups was, like the Cinema Eye theory as a whole, a Formalist gesture. It implied that the process of cinema production could be set up in a scientifically organized manner, with each function of that production process clearly labelled and related to other functions. There was, again, no room for domination by a single artistic personality. The reliance on machinery that lay at the core of the Cinema Eye, provided the main guarantee of art's freedom from the whims of personality; the acknowledgement that anyone could make effective use of these tools served to strengthen this mechanical primacy.

It was Vertov's attack on the dominance of artistic personality that most alienated him from other avant garde film-makers of the 1920s and early 1930s. In addition, it made his work essentially incompatible with that of the French Surrealists, the aesthetic movement making the most extensive use of film during this period. In some respects, however, there are a number of parallels that might be drawn. Vertov's dissection and embellishment of motion may be compared to Fernand Leger's *Ballet Mécanique* (1924), while his Futurist concern with the independent action of things is part of Hans Richter's *Vormittagspuk* (*Ghosts Before Breakfast*, 1927). His work comes even closer to that of the European avant garde in his depiction of the city. Vertov acknowledged the similarity between his plans and René Clair's *Paris Qui Dort*,²⁴ a similarity which Michelson explores in some detail.²⁵ And, as noted above, there was considerable influence on Ruttmann's *Berlin* by Mikhail Kaufman's *Moscow*.²⁶

Despite these similarities, Vertov's complete commitment to wedding his aesthetic to the daily needs of the Revolution made his work fundamentally distinct from that of the non-Soviet avant garde. As Kracauer notes in comparing *Berlin* to *Chelovek s kinoapparatom*:

Had Ruttmann been prompted by Vertov's revolutionary convictions, he would have had to indict the inherent anarchy of Berlin life. He would have been forced to emphasize content rather than rhythm. His penchant for rhythmic "montage" reveals that

he actually tends to avoid any critical comment on the reality with which he is faced.²⁷

To this may be added the observation that *Berlin* is about a real locale, while the city in *Chelovek s kinoapparatom* is composed of shots taken in Moscow, Kiev and Odessa as well as stock shots from Vertov's earlier work. Vertov's "revolutionary convictions" included the belief that the cinematic mechanism itself was paramount in the rendering of reality. As much as Ruttmann may ignore social commentary in favor of "rhythmic montage," his images are tied to that human vulnerability (here, the maintenance of the fiction that all could be seen in one place in one day) from which Vertov's work was freed by the Cinema Eye.

This distinction between Vertov's work and that of Ruttmann brings to light the possible contradiction inherent in Vertov's simultaneous practice of the Cinema Eye and Life Caught Unawares. It reinforces Tretyakov's contention that the degree of "deformation" of the material is the true measure of the amount of performance in a given film. Relevant to this is Vertov's tendency to establish elements of personality for the cinematic apparatus itself. This is particularly true in *Chelovek s kinoapparatom*, where the cinematic apparatus is compared to a traffic cop and a magician. The camera in *Chelovek s kinoapparatom* suffers from human vulnerability, as when an ambulance is called immediately after it has an attack of swish pans. The camera is also humanly vain when it comes out to take a bow at the end of its performance.

In Vertov's later work, there is at least one instance in which the camera shows a human sentiment. This is in *Tri pesni o Lenine*, when the mournful apparatus is no longer able to produce motion during the cannonade marking Lenin's death. But this is a rare indication of camera presence in Vertov's later works, where, for the most part, acknowledgement of The Cinema Eye appears to have been de-emphasized. Even in *Tri pesni o Lenine*, images rely less on unusual camera positions, variant speeds, and special effects than they do on the more conventional considerations of composition and lighting. The film's editing, although closer to Vertov's earlier films than the camerawork, is generally slow paced, its associative leaps far less broad, its constructions less ambitious. Clearly, in *Tri pesni o Lenine* and probably in later works, the role of the cinematic apparatus is perceived to be secondary to human creative input.

Paralleling Vertov's declining reliance on the Cinema Eye was the increased importance of human subjects and sentiments in his later work. The Futurist, ashamed of the misbehavior of humans before machines, had come full circle. This sensibility is expressed in a 1937 diary entry, amid descriptions of observations of human behavior.

It is possible, you know, to sometimes observe intimate moments in human behavior without special contrivances or difficulties. And even without special experimental equipment. . . .

This was, perhaps, less of an aesthetic principle than a statement of desperation by an artist increasingly denied the tools of his medium. Nevertheless, this sentiment carries with it an indication of what lay beneath all of Vertov's theory and practice: a determined curiosity matched only by a determination to express observations to the fullest.

Notes

1. "Non-acted film" was Vertov's term before John Grierson coined the term "documentary." See Chapter I, note 44.
2. Dziga Vertov, "Kinoki. Perevorot," *Lef*, No. 3 (June/July, 1923), p. 137.
3. Osip Brik, "T. n. 'Formal 'nyi metod' " ["The So Called 'Formal Method' "], *Lef*, No. 1 (March, 1923), p. 214.
4. Paul Schmidt provides an excellent overview of writings in this area in his article, "First Speculations; Russian Formalist Film Criticism," *Texas Studies in Language and Literature*, 17 (Special Russian Issue, 1975), 327-36.
5. Dziga Vertov, "My," *Kinofot*, 1, No. 1 (August, 1922), 11.
6. Vladimir Mayakovsky, "Kino i kino," *Kinofot*, 1, No. 4 (October, 1922), 5.
7. "Communism equals collectivization plus electrification" was a popular Leninist slogan in the 1920s.
8. See Chapter V, note 9.
9. Tamara Selezneva, *Kinomysl' 1920-x godov* (Leningrad: Iskusstvo, 1972, p. 139.
10. Sergei Tretyakov in Osip Brik et al., "*Lef i kino*," *Novy Lef*, Nos. 11-12 (1927), p. 52.
11. W. Hugh Baddeley, *The Technique of Documentary Film Production* (New York: Hastings House, 1969), pp. 54-57. The recent appearance of the television "docudrama" is an indication that performance and documentary are becoming increasingly inter-related despite this access to lightweight equipment.
12. Formalist critics maintained an active interest in anthropology. One of the foundations of the movement was the work of the nineteenth-century Russian philologists, Aleksandr Potebnya and Aleksandr Vse-

lovksy in their studies of folk tales. A seminal work of the movement was Vladimir Propp's, *The Morphology of the Folktale* (1928), one of the classics of modern structural anthropology.

13. The British documentarians of the 1930s were somewhat more akin to Vertov in this regard. The disciples of Grierson and Rotha generally preferred studies of their own urbanized culture to any invocation of the exotic. The most notable exception to this is Basil Wright's *Song of Ceylon* (1934). Even here, Wright went beyond superficial exoticism and commented (if obliquely) on British colonization of the island.
14. "Kinoki. Perevorot," p. 141.
15. "My," p. 11.
16. Standish D. Lawder, *The Cubist Cinema* (New York: New York University Press), pp. 7-14.
17. Michael Kirby, *Futurist Performance* (New York: Dutton, 1971), pp. 125-34.
18. "Kinoki. Perevorot," p. 140.
19. *Ibid*, p. 140.
20. Jay Leyda, *Films Beget Films* (New York: Hill and Wang, 1964), p. 42. It should be noted that Leyda bases his judgement on Vertov's achievement in *Tri pesni o Lenine*. However, one of the other two artists to whom Leyda refers, Esfir Shub, tells in her autobiography of an association with Vertov dating from 1923 (see *Zhizn' moia kinematograf* Moscow: Iskusstvo, 1972), pp. 83-91.
21. Annette Michelson, "The Man with the Movie Camera: From Magician to Epistemologist," *Artforum*, 10, No. 7 (March, 1972), 60-72.
22. Stephen Crofts and Olivia Rose, "An Essay Towards *Man with a Movie Camera*," *Screen*, 18, No. 1 (Spring, 1977), 9-57.
23. Dziga Vertov, "Vremennaia instruktsiia Kruzhkam 'Kinoglaza' " in his *Stat'i, dnevniki, zamysly*, edited with an introduction by Sergei Drobashenko (Moscow: Iskusstvo, 1966), pp. 94-104.
24. *Stat'i, dnevniki, Zamysly*, p. 165.
25. "The Man with the Movie Camera: From Magician to Epistemologist," pp. 67-69.
26. See Chapter I, note 12.
27. Siegfried Kracauer, *From Caligari to Hitler* (Princeton, New Jersey: Princeton University Press, 1970), p. 187.
28. *Stat'i, dnevniki, zamysly*, p. 214.

III

The Films: Synopsis, Credits and Notes

1 **Kinonedelia** [*Cinema Weekly*, 1918-1919]

Kinonedelia was a weekly one-reel newsreel designed to depict the events of the period in a pro-Bolshevik light. Its individual issues included:

Kinonedelia No. 1 [*June 1, 1918*]: Topics covered include: the celebrations marking the centennial of Marx's birth (including appearances by Lenin and Trotsky); the return of refugees to their homes in the city of Orsha; the trial of P.E. Dibenko; a parade reviewed by Commissar of Military Affairs Podvoiskii; Finnish Soviet President Manner upon his arrival in forced exile to the USSR; people strolling in Devich Field (Moscow) while a toy vendor displays his wares; titles announcing that the Skobelev Committee had been superseded by the Cinematography Committee of the Peoples' Commissariat of Enlightenment.

***Kinonedelia No. 2** [*June 8, 1918*]: Topics covered include: the People's Commissar for Foreign Affairs, G.V. Chicherin, and his deputy, L.M. Karakhan; the Chairman of the Commission for Military Affairs, Geleron; a report from Kiev showing the residence of Getman P.P. Skoropadskii, the members of the Central Ukrainian Rada dispersed by the Germans (M.S. Grushevskii, S.V. Petliura and Zhukovskii), and Colonel Zozul; the Baltic Fleet; the "Bund"; Patriarch Tikhon leading a St. Nicholas Day parade in Red Square; the "Chinese Battalion."

Kinonedelia No. 3 [*June 15, 1918*]: Topics covered include: "the struggle against hunger" (introduction of People's Commissar for Food Rationing Tsiurupii, Commissar for Food Rationing in the South Shliapnikov, Head of the Army Marketing Commission Zusmanovich, as well as shots of "intelligentsia" at truck farms, people planting in city squares and laborers receiving free dinners in exchange for work); the arrival in Moscow of Caucasus Area Representative I.G. Tsereteli; Admiral Kolchak, Commander of Counter-Revolutionary Forces in Siberia; the return of Russian prisoners from captivity; the Commander of Soviet Forces in the Northern Caucasus A.I. Avtonomov; the Petrograd trial of accused murderers Kulikov and Basov; the new Briansk railroad station in Moscow; a children's holiday at the Peasant Soviet Mitishch.

Kinonedelia No. 4 [June 22, 1918]: Topics covered include: Commissar for Publishing of the Petrograd Commune, V. Volodarskii, Bulgarian Envoy Chaprashnikov and the Soviet Consul in Helsinki, A.A. Ruzhsk; the newly renovated Kazan Station in Moscow; workers enlisting in the Soviet Army; people and sights in Petrograd; the funeral of G.V. Plekhanov in Petrograd.

Kinonedelia No. 5 [July 2, 1918]: Topics covered include: Commander of the Black Sea Fleet, Admiral Iu. V. Sablin and Serbian Envoy Spolaikovich; people in a market and queuing in Moscow; the return of refugees in Orsha; the first Swedish steamships loading goods on the Neva; the departure of Austrian and German prisoners of war; a "Proletariat Children's Holiday" at Balashikh Station.

***Kinonedelia No. 6** [July 9, 1918]: Topics covered include: The Fifth All-Russian Congress of Soviet Workers, Peasants, Red Army and Cossack Deputies; a fire at Simonov Terminal in Moscow; the Petrograd funeral of Commissar for Publishing Affairs Volodarskii; the return of refugees in Orsha; Russian prisoners of war returning from Austria; bread lines in Petrograd.

***Kinonedelia No. 7** [July 16, 1918]: Topics covered include: The Fifth All-Russian Congress of Soviet Workers, Peasants, Red Army and Cossack Deputies (including Ia. M. Sverdlov, I.E. Gukovskii, V.N. Podbel'skii, Svetlov, V.A. Karelin, and members of the British delegation); the Moscow conference of workers in higher education (N. Ia. Marr, I.M. Grevs, S.A. Zernov, and others); children playing on the grounds of the Commissariat of Popular Education.

***Kinonedelia No. 8** [July 23, 1918]: Topics covered include: the Extraordinary Commissar for Food Rationing in Siberia, A.G. Shlikhter, the Director of *Izvestia TsIK*, Iu. M. Steklov, Member of the Labor Commissariat Khodorovskii and Leader of the Left Socialist Revolutionaries Karelin; the building housing the Commissariat of Popular Education and the head of the Commissariat, A.V. Lunacharsky; the Prolecut Sculpture Studio in Moscow; a concert at the Moscow Hermitage Gardens featuring F.I. Shaliapin; vendors in Sukharevski Market; Esperanto advocates in Petrograd; the overflow of items in Petrograd antique stores.

***Kinonedelia No. 9** [July 30, 1918]: Topics covered include: Commissar of the All-Russian Soviet Governing Armed Forces in the Soviet Republics, G.V. Elin; the Prolecut Sculpture Studio in Moscow; the mobilization of horses in Moscow; Nevski Prospect and the opening of the sports club "Makhav" in Petrograd.

***Kinonedelia No. 10** [August 6, 1918]: Topics covered include: the Moscow funeral of Red Army soldiers killed at Yaroslavl in a battle with White Guards; the dispensing of rations in Petrograd; people in Moscow eating cabbage rolls and riding the trolley; the dismantling of the Alexander III monument in Moscow.

***Kinonedelia No. 11** [August 13, 1918]: Topics covered include: the funeral of the flying instructor V.B. Agafonov; the murder of General Eikhgorn in Kiev; the departure of Soviet forces in Rzhev to fight White Czechs; methods of avoiding cholera.

***Kinonedelia No. 12** [August 20, 1918]: Topics covered include : a parade marking the Day of Universal Military Training (reviewed by Ia. M. Sverdlov and E.M. Sklianskii); a railroad accident at Danilovski Monastery in Moscow; the children's playground at the People's Commissariat of Enlightenment; a concert for workers by F.I. Shaliapin at Orekhovo-Zuevo; a motorcycle competition in the Moscow Hippodrome.

***Kinonedelia No. 13** [August 27, 1918]: Topics covered include: a Karl Marx memorial rally in Moscow featuring A.V. Lunacharsky; sabotage at the Kiev zoo (cameraman: P. Novitskii); a children's holiday in Rzhev.

***Kinonedelia No. 14** [September 3, 1918]: Topics covered include: the opening of the Moscow conspiracy trial; the opening in Moscow of the Khamovnich Center for Physical Education; the dismantling of the Alexander II monument in the Kremlin; the Ukrainian War Minister, A.F. Rogoza, and German officers reviewing the Ukrainian Nationalist Guard.

***Kinonedelia No. 15** [September 11, 1918]: Topics covered include: shots of Lenin and Petrograd Cheka Chairman M.S. Uritskii taken before the August 30 assassination attempts; the funeral of K. Trusevich-Zalevskii, editor of *Izvestia* (funeral oration of Iu. M. Steklov); the mass grave in Kiev of 1500 Soviet troops killed in battles with Ukrainian White Guards; a fire in Podol that destroyed a large grain supply; the White Guard uprising in Yaroslavl.

***Kinonedelia No. 16** [September 18, 1918]: Topics covered include: the Petrograd funeral of Cheka Chairman M.S. Uritskii; Yaroslavl after the White Guard uprising and the commander of the Soviet forces who suppressed the uprising, N.P. Kazadanov; a parade of Ukrainian Nationalist forces reviewed by A.F. Rogoza (cameraman: P. Novitskii); the departure for Turkestan from Moscow of an irrigation engineering team.

***Kinonedelia No. 17** [September 24, 1918]: Topics covered include: the departure of the Agit-train V.I. Lenin from Moscow; the government promise that by October 1 each worker will have permitted the free transport of 1.5 poods of produce (illustrated by shots of a train from Voronezh); the departure of Red Army troops for the fighting at Kazan; the peace talks.

***Kinonedelia No. 18** [September 30, 1918]: Topics covered include: anatomical exhibits in the windows of the People's Cultural Commissariat for Self-Education in Moscow; the opening of the Moscow zoo; the arrival of the Volga fleet and Soviet soldiers at Kazan; the German occupation forces in Kazan (cameraman: P. Novitskii).

***Kinonedelia No. 19** [October 8, 1918]: Topics covered include: the

funeral of V.M. Bonch-Bruevich, head of the Children's Health Department and member of the People's Health Commissariat; the requisition of items from private store houses; the living E.K. Breshko-Breshovskaia (intended to quash the rumors of her death); the liberation of Kazan (including shots of the city, captured arms, and Soviet casualties); Getman P.P. Skoropadskii at the St. Vladimir Day festival in Kiev (camera-man: P. Novitskii); the execution of Social Revolutionary F. Batkin in Sevastopol; the execution of M. Bochkareva, organizer of Kerensky's Women's Battalion, in Vitebsk (illustrated by stock footage of Bochkareva).

***Kinonedelia No. 20** [*October 15, 1918*]: Topics covered include: the unveiling of the Radischev monument in Moscow with a speech by Iu. M. Stelkov; maneuvers of the reserve regiments of the Red Army; a map of the military situation on the Czech front; liberated Kazan; the demarcation line at Orsha and refugees returning from Poland passing through the city.

Kinonedelia No. 21 [*October 22, 1918*]: Topics covered include: the opening of a Moscow workers' club named in honor of Lenin; the testing of an auto-trolley at Kurski station under the supervision of Head Military Inspector N.I. Podvoiskii; the mills at Borisoglebsk; the People's Military Commissariat at Saratov protected by naval vessels; the troops of Military Commissar N.I. Muralov during maneuvers near Vitebsk; a general inspection and the distribution of agitational literature supervised by Muralov near Gzhatsk.

Kinonedelia No. 22 [*October 29, 1918*]: Topics covered include: Lenin recovering from wounds; Comrade Balabanoff, secretary of the Zimmerwal Delegation; the distribution of milk in Moscow; a meeting between Trotsky and Czech defectors who enlisted in the Soviet army in Penza; the bazaar in Kazan after the liberation; a general military inspection in Viaz'ma; the exchange of German prisoners in Kiev.

Kinonedelia No. 23 [*October 29, 1918*]: Topics covered include: Soviet officials in Moscow (including S.T.T. Muralov); the funeral in Moscow of soldiers of the Hungarian Red Army; the train of the Regional Military Commissar, N.I. Muralov, in Orsha and the distribution of agitational literature to German prisoners there; a meeting of military inspectors with High Military Inspector L.G. Torgovanov; the cinema, club, and library of the Red Army garrison at Gzhatsk; a first aid station for refugees at Smolensk.

Kinonedelia No. 24 [*November 19, 1918*]: Topics covered include: the Sixth Extraordinary All-Russian Congress of Soviets in Moscow; the graduation of Soviet officers from the Alexander Academy in Moscow (including speeches by N.I. Podvoiskii, Iu. M. Stelkov and I.L. Dzeval'tovskii); parades and celebrations in the Moscow Hermitage Gardens and

the Palace of the October Revolution; the unveiling of the Taras Shevchenko monument in Labor Square; the unveiling of the Robespierre monument; Soviet and German soldiers in Orsha discussing the German Revolution.

Kinonedelia No. 25 [November 26, 1918]: Topics covered include: the unveiling in Moscow of a monument to the poet A. V. Kol'tsov (speeches by T. Kamenev and S. A. Esenin); the Moscow unveiling of a monument to the poet I. V. Nikitin; the Russian embassy in Berlin (including the Head of the Department of Diplomatic Couriers, Comrade Akkerman, Secretary of the Embassy Yakubovich and the Ambassador's personal secretary, Comrade Ioffe); a parade in Vitebsk to mark the anniversary of the Revolution; the publication of the newspaper, "Armed People," in Moscow.

***Kinonedelia No. 26** [December 3, 1918]: Topics covered include: a parade of Soviet officers in Red Square reviewed by Deputy Commissar of Military Affairs E.M. Sklianskii (cameraman: Edvard Tisse); the departure to the front of the agit-train V.I. Lenin (cameraman: P. Ermolov); a graduation parade of Red Cavalry officers at Tver addressed by N.I. Podvoiski (cameraman: A. Dorn); the celebration of the anniversary of the Revolution in Vologda (cameraman: M. Efremov); General I.S. Kozhevnikov's Expeditionary force at the front (including shots of Kozhevnikov and F.F. Raskol'nikov).

***Kinonedelia No. 27** [December 10, 1918]: Topics covered include: stranded ships at Nizhny-Novgorod (cameraman: Aleksandr Lemberg); the liberation of Pskov (including shots of Soviet forces, captured arms, and the Soviet military headquarters); General I.S. Kozhevnikov's troops at the front (cameraman: Edvard Tisse); a worker's, peasants' and students' demonstration addressed by Soviet President Kalinin and others.

Kinonedelia No. 28 [December 17, 1918]: Topics covered include: a test of a new fire extinguisher at the Insurance Department of the Soviet for Food Rationing in Moscow (cameraman: A. Winkler); Soviet troops transporting produce up the Volga at Nizhney-Novgorod; the city of Pskov after its liberation by Soviet forces; soldiers under the command of General I.S. Kozhevnikov patrolling areas near the front; the appointment of Prince Nikolai Nikolaevich as Commander of the White Army (illustrated with stock footage).

Kinonedelia No. 29 [December 24, 1918]: Topics covered include: the Moscow funeral of Military Commissar and Chief of Staff N.I. Bessonov; Grigori Zinoviev speaking at a meeting in Perm; the V.I. Lenin agit-train distributing literature, and a meeting beside the train; Russian prisoners returning from Germany through Kozlov; the return to power of S.V. Petliura in Kiev; the attack by the forces of General I.S. Kozhevnikov on the Czech rear.

Kinonedelia No. 30 [*January 10, 1919*]: Topics covered include: participants in the Congress of Committees of Poor Peasant and Village Communes visiting the Marx-Engles monument in Moscow; Grigori Zinoviev addressing a meeting in Viatka and shots taken from Zinoviev's train of the railroad line at the front; the First Petrograd Agricultural Commune, located at Zubrilov Station in Saratov Province; the entry of Soviet forces into the city of Menzelinsk after the departure of the Czechs.

Kinonedelia No. 31 [*January 17, 1919*]: Topics covered include: the funeral of the Extraordinary Commander of the Moscow Division P.I. Yashvili; the fire at the Kursk Railroad Station in Moscow; the halting of rail traffic in Central Russia by heavy snowfall; Grigori Zinoviev reviewing and addressing Soviet forces near Perm; Soviet troops and White Guard prisoners at the Ufimsk front; the captured torpedo boat *Spartak*.

Kinonedelia No. 32 [*January 24, 1919*]: Topics covered include: mass demonstrations in Moscow protesting the murders of Karl Liebknecht and Rosa Luxemburg; the departure from Moscow of a new agit-train named for Lenin, workers on the train distributing literature; General I.S. Kozhevnikov's troops on review and a speech by Kozhevnikov at the Good Friday Monastery; Soviet troops digging out after a blizzard at the front.

Kinonedelia No. 33 [*January 31, 1919*]: Topics covered include: the joint funeral of Factories Commissar A.S. Vedernikov and Division Commander V.I. Kikvidze (cameraman: M. Naletnii); the conversion of the estate of the Shakovski princes of Pokovski-Streshnev into an art gallery and museum; people in Moscow shoveling snow (cameraman: A. Winkler); General I.S. Kozhevnikov's train being dug out of snow drifts; ruins of the bridge across the Valu River that was destroyed by Soviet forces during the retreat from Kharkov and the construction of a new bridge by Kozhevnikov's troops and local villagers (cameraman: P. Ermolov).

Kinonedelia No. 34 [*February 7, 1919*]: Topics covered include: the Moscow funeral of Political Commissar of the Fourth Army P.V. Maiorov, Army official G.D. Lindov and Commander of the 55th Supply Regiment D.A. Radchitskii; the offer of the Ukrainian peace delegation in Moscow to merge the Ukrainian Directorate with the Ukrainian Soviet Government (illustrated with a shot of the Senior Secretary of the Delegation, Iu. Yaroslav and its chairman, Mazorenko); the liberation of Valuiki by General I.S. Kozhevnikov's troops; the city of Menzelinsk after its liberation by Kal'nitskii's partisans; the removal of snow drifts and the escorting of children to school through the snow; the unveiling of the Danton monument (near the Marx-Engles monument) in Moscow with a speech by Central Committee Member Mostavenko.

Kinonedelia No. 35 [*February 14, 1919*]: Topics covered include: Soviet

People's Commissars of the Ukraine, Chairman Rakovskii and the Chairman of the Soviet People's Commissars of Latvia, Comrade Stuchka; the Communist underground which seized the city of Nesvizh upon the arrival of Soviet forces; the estate of Prince Radzwill occupied by units of the Frontier Guard, the Commander of the Frontier Guard, Comrade Braude, and the local (white Russian) Soviet of Workers and Peasants' deputies; a protest demonstration in Minsk against the murders of Karl Liebnicht and Rosa Luxemburg (including a speech by Commissar for Foreign Affairs Petrov); a speech by Trotsky to soldiers guarding the border; reserve units departing for the front at Liski Station; the arrest of Petliura supporter A.I. Guchkov (illustrated with stock footage of Guchkov).

***Kinonedelia No. 36** [May, 1919]: Topics covered include: Chairman of the All-Russian Central Executive Committee of the Soviet of Workers and Peasants, M.I. Kalinin; the flood in Moscow and ice jams on the Moscow River; the shipyards at Nikolaev and the new Soviet warships *Admiral Nakhimov* and *Democracy*; demonstrations in Vienna marking the proclamation of the Republics in Austria-Hungary.

***Kinonedelia No. 37** [May, 1919]: Topics covered include: the opening of the VIII Congress of the Russian Communist Party in Moscow (including Presidium Member M.F. Vladimirskii and various Ukrainian delegates); the appointment in Voznesensk of N.A. Khudiakov as Chairman of the Army of the Odessa Region and a parade of Red Army troops heading for Odessa; soldiers of the Third Don Cossacks on the Southern Front and Commander of the Tenth Army on the Southern Front A.I. Egorov with Member of the Moscow Soviet V.V. Sakharov; the appointment in Moscow of F.E. Dzerzhinskii as People's Minister of Domestic Affairs.

***Kinonedelia No. 38** [May, 1919]: Topics covered include: the celebration of the Day of the Red Gift in Moscow on February 25 (including a parade of agit-cars, the collection of donations for the Red Army and the officials who organized the celebrations); the agit-train Lenin on the Northern Front distributing literature, showing films to children, and organizing a rally addressed by Ukrainian Farm Commissar N.L. Meshcheriakov; the activities of General I.S. Kozhevnikov's forces in Kharkov province (including testing guns on an armored train and the funeral of L. Mokievskii with a speech of Kozhevnikov); the Caspian Sea Fleet at Astrakhan reviewed by Member of the Revolutionary-Military Committee K.A. Mekhonoshin.

***Kinonedelia No. 39** [June, 1919]: Topics covered include: the reviewing of troops by the Head of the Commission on Military Schools V.L. Dzeval'tovskii; the May Day celebrations in Petrograd (including demonstrations

by school children, older students, and sailors and a speech by A.V. Lunacharsky); a day care center at the "Duks" Factory; a railroad accident on June 3, two versts from Yaroslav station.

***Kinonedelia No. 40** [June, 1919]: Topics covered include: the opening in Moscow of the First All-Russian Congress on Extra-Scholastic Education (including a speech by A.V. Lunacharsky and shots of the Chairman of the Organizational Bureau of the Congress, I.K. Gudz); Greek ministers presenting a declaration of war against the U.S.S.R. in the city of Nikolaev; the Donetskii soda factory at Pereezdnaia taken by Soviet forces in February; the funeral in Odessa of film actress Vera Kholodnaia, shot on February 3; the captured French tank presented to Lenin on May Day; the departure from Moscow of the Division named for the All-Russian Central Executive Committee for the fighting with Kolchak.

***Kinonedelia No. 41** [June, 1919]: Topics covered include: May Day demonstrations in Red Square and plays by the "Stage and Arena" troupe and the traveling company of the Prolecut theatre; a salt processing plant and a sanatorium for Red Army soldiers in Slaviansk; the unveiling of a monument to V. Volodarskii in Petrograd (including speeches by A.V. Lunacharsky and others).

***Kinonedelia No. 42** [June, 1919]: description unavailable.

***Kinonedelia No. 43** [June 27, 1919]: Topics covered include: the fire at the Savvinski homes in Moscow and the work of boy scouts in rescuing women from the homes and removing property from the "Savva" film company located in the homes; the Engineering Division on maneuvers; Russian prisoners of war returning from France; the Third Petrograd Agricultural Commune in the village of Zubrilovka; workers' children on an agricultural commune in Tula Province.

Credits

Production:	The Moscow Cinema Committee, an agency of NARKOM-PROS (the People's Commissariat of Enlightenment)
Producers:	Mikhail Kol'tsov (to summer, 1918), Dziga Vertov
Directors:	Mikhail Kol'tsov (to Summer, 1918), Dziga Vertov
Photography:	A. Dorn, P. Ermolov, Grigori Giber, N. Kozlovksi, Aleksandr Lemberg, Grigori Lemberg, Aleksandr Levitskii, M. Naletni, Petr Novitskii, Edvard Tisse, A. Toperov, A. Verigo-Darovski, P. Weinstein, A. Winkler, S. Zabol'slaev
Titles:	Dziga Vertov
Editors:	Mikhail Kol'tsov, Dziga Vertov, and the staff of the Moscow Cinema Committee
Length:	All issues were one reel (a running time of approximately 10-15 minutes).

Notes

Montage lists for *Kinonedelia* Nos. 1-37, 40 and 43 contained in item 4 of

the Arkhiv Dzigi Vertova (see L.M. Listov and E. I. Svilova, "Arkhiv Dzigi Vertova," *Iz istorii kino; materialy i dokumenty*, edited by S[ergei] Ginzburg, vol. 2 (Moscow: Akademiia Nauk SSSR, 1959), p. 132). Because montage lists for *Kinonedelia* Nos. 38, 39, 41 and 42 are not in the Arkhiv Dzigi Vertova, Sadoul speculates that Vertov was not involved in the production of these numbers (see Georges Sadoul, "Bio-filmographie" in his *Dziga Vertov* (Paris: Editions Champe Libre, 1971, p. 150). Two other sources of descriptions of *Kinonedelia* material are: N.P. Abramov and B.P. Mikhailov, compilers, *Kino i foto dokumenty po istorii velikogo oktiabria, 1917-1920* (Moscow: Akademiia Nauk SSSR, 1958), pp. 42-59, 72-78; and the far more extensive descriptions in Iu. A. Poliakov and S.V. Drobashenko, compilers, *Sovetskaia kinokhronika 1918-1925* (Moscow: Tsentralnyi Gosudarstvennyi Arkhiv Kinofotofonodokumentov SSSR), pp. 9-38. I have used these two works as my principle sources for descriptions of *Kinonedelia* material that I have not seen. English language shot lists of *Kinonedelia* Nos. 1, 3, 4, 5, 21, 22, 23, 24, 25, 28, 29, 30, 31, 32, 33, 34, 35 appear as an appendix to my *Evolution of Style in the Early Work of Dziga Vertov* (New York: Arno Press, 1977).

***2 Godovshchina revoliutsii** [*Anniversary of the Revolution, 1919*]

Godovshchina revoliutsii was a compilation film made from *Kinonedelia* material. Although detailed descriptions of the film are unavailable, *Istoriia Sovetskogo kino* describes the film as encompassing the period from the preparations for the October Revolution to the Civil War and the establishment of Soviet institutions. The same source indicates that the film showed little indication of Vertov's later style except in the last two reels, where, in describing the organizational principles of Soviet power in Russia, Vertov "edited the newsreel material in accordance with his artistic conceptions" (see Kh. Abdul-Kasymova et al., *Istoriia Sovetskogo kino*, Vol. 1 (Moscow: Iskusstvo, 1969), p. 55).

Credits

Production:	The Moscow Cinema Committee, an agency of NARKOM-PROS (the People's Commissariat of Enlightenment)
Producer, Director, Editor:	Dziga Vertov
Photography:	Staff of The Moscow Cinema Committee
Released:	November, 1919
Length:	12 reels (approximately 2-3 hours running time).

Notes

Istoriia Sovetskogo kino lists the film's release date as November, 1918, the first anniversary of the Revolution (p. 54). However, the majority of

sources place the release date of the film in 1919. Sadoul's contention in his "Bio-filmographie" (p. 150) that Vertov finished the film for the second anniversary of the Revolution is more likely in light of Vertov's relative inexperience in the fall of 1918. Nor is it likely that Vertov would have had time to edit the film during the run of *Kinonedelia*. In 1919, he would not only have had more *Kinonedelia* material but would also have had four and a half months in which to edit it.

***3 Vskrytie moshchei Sergiia Radonezhskogo** [*Exhumation of the Remains of Sergius of Radonezh, 1919*]

Anti-religious propaganda, the film depicted the wealth of a rich man who had tried to pass himself off as a saint. No detailed descriptions are available.

Credits

Production:	The Moscow Cinema Committee, an agency of NARKOM-PROS (the People's Commissariat of Enlightenment)
Producer, Director, Editor:	Dziga Vertov
Photography:	Aleksandr Lemberg
Length:	2 reels (approximately 20-30 minutes running time)

Notes

Lev Kuleshov also claimed credit for this film and Hill contends that Vertov may have simply edited Kuleshov's material (see Lev Kuleshov, "Addenda," translated and edited by Steven Hill, *Film Culture*, No. 44 (Spring, 1967), p. 38).

***4 Boi pod Tsaritsynom** [*Battle of Tsaritsyn, 1920*]

The film covers the final Soviet offensive against General Anton Denikin's White Army forces at Tsaritsyn in December, 1919 and the liberation of the city on January 3, 1920. In his writings, Vertov referred to the film as an "experimental study," perhaps an indication of innovations in montage or in the use of titles.

Credits

Production:	The Revolutionary Military Soviet and the Moscow Cinema Committee, an agency of NARKOMPROS (the People's Commissariat of Enlightenment)
Producer and Director:	Dziga Vertov
Photography:	Aleksandr Lemberg, Petr Ermolov, Dziga Vertov
Editors:	Dziga Vertov, Elizaveta Svilova
Length:	3 reels (approximately 30-45 minutes running time).

***5 Protsess Miranova** [*The Trial of Miranov*, 1920]

In August, 1919, the commander of a Red partisan cavalry division on the Southern Front, F.K. Miranov, refused to incorporate his unit into the regular Red Army. Instead, Miranov and his second in command, Bolatkin, led a rebellion against Soviet forces. The unit was soon encircled by Red Army troops and Miranov and Bolatkin were put on trial in the city of Balashov. Vertov illustrates the events leading up to the trial with stock shots of Miranov and Bolatkin. He also uses stock footage of Miranov addressing his troops. The bulk of the film, however, consists of newsreel shots of the defendants, the Chairman of the Extraordinary Tribunal Polvian and witnesses at the trial (including members of Miranov's partisan division and members of the Revolutionary Military Soviet). We also see Polvian denouncing Miranov at a rally in Balashov. The titles (e.g., "Miranov's own cossacks abandon him at the beginning of the trial") tend to reinforce the show trial nature of the proceedings. The film ends with Miranov being sentenced to death and asking for clemency. His appeal was eventually denied.

Credits

Production:	The Moscow Cinema Committee, an agency of NARKOM-PROS (the People's Commissariat of Enlightenment)
Producer,	
Director:	Dziga Vertov
Photography:	Petr Novitskii
Length:	one reel (approximately 10-15 minutes running time)

Notes

The above synopsis is based on a description of Miranov material appearing in Vertov's later film, *Istoriia grazhdanskoi voiny*. See S. Ginzburg, "Montazhnye listy fil'mov Vertova," *Iz istorii kino; materialy i dokumenty*, Vol. 2 (Moscow: Akademiia Nauk SSSR, 1959), pp. 44-45). The Arkhiv Dzigi Vertova lists a 21-page montage list entitled "Delo Miranova" ["The Miranov Affair"] as item 8 in its collection.

***6 Instruktorskii parokhod "Krasnaia zvezda"** [*Instructional Steamer "Red Star"*, 1920]

The Instructional Steamer "Red Star" was a converted river boat carrying a staff of Soviet officials and propaganda workers down the Volga from July 6 to October 18, 1919. The film depicts the staff of the steamer speaking and distributing literature to peasants, factory workers, and Red Army soldiers both in the countryside and in cities along the river. The staff also exchanged goods manufactured in Moscow and Leningrad for peasant grain. The film shows glimpses of the staff performing their daily

duties running the ship. It also shows N.K. Krupskaia (Lenin's wife) aboard the ship addressing a rally of soldiers, workers and peasants.

Credits

Production: The All-Russian Photo-Cinema Department (VFKO), an agency of NARKOMPROS (the People's Commissariat of Enlightenment)

Producer,
Director: Dziga Vertov

Photography: Aleksandr Lemberg, Petr Ermolov

Notes

The above synopsis is based on descriptions of fragments of the film that appear in N.P. Abramov and B.P. Mikhailov, compilers, *Kino i foto dokumenty po istorii velikogo Oktiabria, 1917-1920* (Moscow: Akademiia Nauk SSSR, 1958), p. 70.

*7 Vserossiiskii starosta Kalinin [*All-Russian Elder Kalinin, 1920*]

A film about Soviet President M.I. Kalinin shot aboard the agit-train "October Revolution" in early 1920.

Credits

Production: Probably the Moscow Cinema Committee in conjunction with the All-Russian Central Executive Committee

Producer,
Director: Dziga Vertov

Note

Although a montage list for the film exists in the Arkhiv Dzigi Vertova (as item 5), filmographies compiled by Abramov, Borovkov and Drobashenko do not list the work. However, Sadoul's "Bio-filmographie" lists the film as having been released ("Bio-filmographie," p. 151).

*8 Agitpoezd VTsIK [*The Agit-train of the All-Russian Central Executive Committee, 1921*]

The Agit-train VTsIK was active from April 22, 1919 to November 2, 1921. The film would most likely have covered the work of the train and its crew during the period in 1920 when Vertov and his staff were aboard.

Credits

Production: The Moscow Cinema Committee, an agency of NARKOMPROS (the People's Commissariat of Enlightenment) and the All-Russian Central Executive Committee

Producer,
Director: Dziga Vertov

Length: 750 meters (approximately 45 minutes running time)
 Original Title: *Na bezkrovnom voennom fronte* (*On the Bloodless Military Front*)

Note

Four montage lists and shot lists for the film exist in the Arkhiv Dzigi Vertova (as items 12, 13, 14 and 15).

***9 Komanduiushchii XIII armiei Tov. Kozhevnikov** [*Commander of the XIII Army, Comrade Kozhevnikov*, 1921]

Probably a compilation film made from Kozhevnikov material in *Kinonedelia* Nos. 26, 27, 28, 29, 32 and 33 and *Boi Pod Tsaritsynom*.

Credits

Production: Probably The Moscow Cinema Committee or the All-Russian Photo-Cinema Department
 Producer,
 Director: Dziga Vertov
 Photography: The staff of The Moscow Cinema Committee, most notably Petr Ermolov and Aleksandr Lemberg
 Editing: Probably Elizaveta Svilova
 Length: Probably one reel (approximately 10-15 minutes running time)

Note

Although a detailed montage list for the film exists in the Arkhiv Dzigi Vertova (as item 7), Abramov, Borovkov and Drobashenko do not list the film. Sadoul lists the film but questions its completion ("Bio-filmographie," p. 152). The film may well have been either a sketch for or an outgrowth of *Istoriia grazhdanskoi voiny* (see entry 10).

***10 Istoriia grazhdanskoi voiny** [*History of the Civil War*, 1921]

According to the scenario edited and presented by S[ergei] Ginsburg in "Montazhnye listy filmov Vertova" (*Iz istorii kino; materialy i dokumenty*, No. 2 (Moscow: Akademiia Nauk SSSR, 1959), pp. 41-45), Vertov subtitled the film, "Pictures of the Struggles of Soviet Forces With the Counter-Revolutionaries." There were to be four of these "pictures," including:

The White Terror: The titles, "The power of the workers and peasants, their nation having been bled by an imperialist war, had to endure a long struggle with class enemies inside their own country," and "The internal counter-revolutionaries — generals, landlords and capitalists — pursued one objective, the overthrow of Soviet power through three years of every conceivable type of struggle," are followed by shots of sabotaged bridges, railroad yards, oil storage tanks and warehouses as well as the meeting hall of the Moscow Communist Party. Evidence of the white terror is also seen in defaced revolutionary posters.

The Suppression of the Counter-Revolutionary Insurrection: shots of Yaroslav after the suppression of the officers' rebellion in July, 1918, and of the Red forces that crushed the rebellion, including their commander, Kazadonov. Also covered are the suppression of the Astrakhan rebellion in March, 1919, the commander of the Red forces, Member of the Revolutionary Soviet Mekhonoskin, the military funeral of the Soviet troops killed in the battle, and shots of Mekhonoskin with his troops and speaking with White prisoners. This section also covered the suppression of the Kronstadt rebellion.

The Partisan Movement: "There emerged at the beginning of the Civil War volunteer units, centrally organized, which rendered to the still young and inexperienced Red Army considerable help in putting pressure on its enemies." This section highlights the activities of General I.S. Kozhevnikov and his partisan unit in their struggles with the White Czechs. There is footage of Kozhevnikov, his soldiers, captured and destroyed enemy equipment, enemy prisoners, the mobilization of Tatars in the Czech rear, and the liberation of the city of Menzelinsk. Kozhevnikov's unit is also seen after its transfer to the Don region.

The Partisan Movement (continued): "The Red Army grew into a formidable military power. Independently of them, the partisan forces multiplied until they did not support but infringed upon the operation of military strategy." This section is concerned with the arrest and trial of partisan leader F.K. Miranov after his refusal to disband his forces. It probably contains the same footage that appeared in *Protsess Miranova*.

In addition to the above "pictures", the following fragments of *Istoriia grazhdanskoi voiny* are described in Abramov and Mikhailov's *Kino i foto dokumenty po istorii velikogo Oktiabria, 1917-1920* (Moscow: Akademiia Nauk SSSR, 1958), pp. 50-53.

Fragment 1: "Toward the organization of the regular Red Army." The first detachment of the Red Army. Shots of various military units. The embarkation of Red Army soldiers and sailors to the front. "Through disease: typhus, cholera [illustrated by shots of barracks full of cholera victims, people dead of typhus etc.], through demolished railroads [shots of demolished railroad tracks and bridges] into rebel fire [illustrated by the destruction in Yaroslav after the Social Revolutionary Rebellion] — to victory!" "Czechoslovakia, 1918." Red Army men departing for the front, the loading of artillery shells and ammunition. A meeting of troops of the XXII rifle division. "At Kazan." Ships of the Volga military flotilla that took part in the fighting with the White Czechs. The landing of troops on the left bank of the Volga above Kazan. Partisan cavalry operating in the rear of the White Guards. The troops of the XXII rifle division taking an oath at a meeting after the liberation of Samara.

Fragment 2: Meeting of the troops of the 217 Pugachev Regiment and the 218 Stepan Razin Regiment. Red Army soldiers (including V.I. Chapaev) are decorated. Shots of Red Army volunteers (including the 62-year-old woman Nefedova, 10-year-old Koli Tuzhilkina, and 12-year-old Volodi Alekseeva). The battle at the approach to Kazan (reconnaissance, disembarkation of Red Troops on the left bank of the Volga, the first soldiers killed in the fighting, the capture of the strongly fortified White Guard position on the "Ulson Heights"; the artillery barge *Serezha* backing up with the fire of its long range guns the advance of the Red Army). The entry of units of the Red Army into Kazan. Liberating from prisons workers, soldiers, and citizens of Kazan who refused to support the White Guards' Constitutional Council. Machine guns and artillery captured by the Red Army in Kazan. Places where the fighting took place (shell damage and holes in buildings; the aristocrats' meeting place, the house of Professor Ge, the dome on the church of St. Pokrova where the White Guards had placed a machine gun nest).

Fragment 3: A camp on the shore of the Volga where the regional headquarters of the White Guards had been located (peasants and children near home made tents and huts). Meeting of units of the XXII and XXV rifle divisions. Shots of Red Army volunteers and fighters from the Kazarin division. The Opasova Squadron at the Demias railroad station. A meeting in Saratov with speeches by V.P. Antonova-Saratovska and others. Shots of the chairman of the Soviet of the Caucasian Army and Member of the Revolutionary Military Soviet I.T. Smilgii, Commander of the Caucasian Front M.N. Tukhachevskii, Member of the Revolutionary Military for the Caucasian Front V.A. Tifonova, Chief of the Political Department of the Caucasian Front Balasheva.

Credits

Production:	The All-Russian Photo-Cinema Department (VFKO), an agency of NARKOMPROS (the People's Commissariat of Enlightenment)
Producer,	
Director:	Dziga Vertov
Photography:	The staff of the Moscow Cinema Committee
Editing	
Assistant:	probably Elizaveta Svilova
Release:	June, 1921 at the III Congress of the Comintern (Moscow)
Length:	3900 meters (approximately 179 minutes running time)

11 Kinopravda

Kinopravda was the title given to a series of twenty-three newsreels made by Vertov between June, 1922 and mid-1925. In general, early issues were centered around news events while later issues discussed larger

questions in a news magazine format. Issues of *Kinopravda* were used by Vertov for experiments in shooting, editing, and presenting titles. Individual issues included:

* **Kinopravda No. 1** [June 5, 1922]: Topics covered include: the work of the Relief Agency of the All-Russian Central Executive Committee to rescue hungry children in famine-struck areas (illustrated by shots of children around a hospital train, the confiscation of church property to raise money for children — “Each pearl rescues the children” — and shots of children in a newly constructed children’s home; flights over Moscow in a Junkers airliner to raise money for famine relief (including aerial shots of Moscow); the trial of the Social Revolutionaries (including coverage of a protest demonstration in Moscow and shots of the defense attorneys, E. Vandervelde and A. Libknecht).

* **Kinopravda No. 2** [June 12, 1922]: Topics covered include: the opening of an electric generating station in the city of Kashira (including speeches by P.A. Bogdanov, A.D. Tsiurupa, and A.S. Enukizde, and a ceremonial dinner); the trial of the Social Revolutionaries (the bringing of the accused into court on June 8, the first day of the trial; the defense attorneys, A.S. Tager, A. Libknecht, and K. Rosenfeld; the defendants, Konoplev, Semenov and Ratner; the judge, F.S. Galkin; the prosecutors, A.V. Lunacharsky and N.V. Krilenko; and the opening prosecution speeches and presentation of evidence — including the revolver with which Lenin was shot); “The All-Russian Photo-Cinema Department is taking orders for Cinema and Photography production, for film-pamphlet screenings, the preparation of scientific slides and for all other aspects of photographic and cinema work. *Kinopravda* will fill these orders.”

* **Kinopravda No. 3** [June 22, 1922]: The single topic of the issue was the trial of the Social Revolutionaries. Charges are read by the Secretary of the Tribunal. There are shots of the defense attorneys, the prosecutors, and the defendants. A calendar page from June 20, 1918 is followed by the title, “Murder by the Social Revolutionaries: Comrade Volodarskii.” Clara Zitkin and prosecutor N.V. Krilenko address a demonstration in Red Square. The demonstrators are seen carrying banners that proclaim: “Long Live the Memory of the workers’ leader Volodarskii” and “Vandervelde is a royalist fool.” The demonstrators also carry caricatures of Denikin, Iudenich, Kolchak and the Social Revolutionary Chernov. (Aleksandr Lemberg is given credit as the principal cameraman for the issue.)

* **Kinopravda No. 4** [July 1, 1922]: Topics covered include: The trial of the Social Revolutionaries (the lawyer Muranov who was rejected by the defendants as an attorney, the audience, stenographers, witnesses waiting and testifying); an “aeromobile” departing Moscow for a round trip to Sevastopol; a barge being loaded with bread and departing for the famine

area; vacationers and scenery on the "Caucasian Riviera"; "The trial of the Social Revolutionaries will be continued in the next issue."

***Kinopravda No. 5** [July 7, 1922]: Topics covered include: the trial of the Social Revolutionaries (camera: Aleksandr Lemberg); the journey through Siberian villages and communes of Peasant People's Commissar for Agricultural Affairs, Vasilii Yakovenko (illustrated by shots of Yakovenko addressing a meeting and inspecting farm machinery); vacationers in Sochi on the "Caucasian Riviera"; patients on exercise machines in Dr. Budinskii's sanatorium in Anapa; children in a sanatorium in Gelendzhik; harness racing in the Moscow Hippodrome on June 2. In covering these topics, Vertov engaged in new experiments in rapid montage and the insertion of titles within individual topics (see N.P. Abramov, *Dziga Vertov* (Moscow: Akademiia Nauk SSSR, 1962), p. 30). Vertov singled out this issue as the first experimental manifestation of *Kinopravda* (see "Piatyi nomer 'Kinopravda' " in Vertov's *Stat'i dnevniki, zamysly* (Moscow: Akademiia Nauk SSSR, 1966), pp. 49-50).

***Kinopravda No. 6** [July 14, 1922]: Topics covered include: a trolley wreck near Zamoskvoretski Bridge in Moscow; the reconstruction of factories; motorcycle races in Moscow; a parade of Red Army armored units, an armored train, and an attack exercise; an air show at Khodinka Field in Moscow (including shots of spectators, the airplanes passing overhead, and foreign observers).

***Kinopravda No. 7** [July 25, 1922]: "An experimental newsreel by Dziga Vertov. Titles by Rodchenko. Camera work by Profintern. Cameraman Bystrov. Montage by Svilova." Topics covered include: the trial of the Social Revolutionaries (testimony by the defendant Usov, speech by prosecutor A.V. Lunacharsky and spectators); the destruction in and rebuilding of the Siberian village of Tassevo, destroyed by Kolchak's forces; abandoned mica pits near Lake Baikal (including shots of geologists studying the ore); a park in the Sochi health resort; a beach on the Black Sea near Tuapse; the loading of silk destined for the Baku trade fair in the Persian city of Enzeli; the bazaar in Kabul, Afganistan (including shots of merchants, hawkers, a barber, a traveling circus, beggars, holiday decorations, a cavalry parade, and moslems praying at a mosque; tanks being used to level Khodinka Field in Moscow; a grotto, a mountain road, a village in a valley, and a chapel in the Caucasus.

***Kinopravda No. 8** [August 15, 1922]: Topics covered include: the trial of the Social Revolutionaries (spectators, reporters, the defendants, speeches by the prosecutors, the courtroom clock, people in trolleys and on the street buying newspapers and discussing the progress of the trial, excerpts from the newspaper coverage and the verdict of the Supreme tribunal); a military parade in Moscow; the air crash on August 8 at Khodinka Field; the reconstruction of Trolley Line No. 13 and passengers

riding on the newly reopened line; a continuation of the coverage of tanks leveling Khodinka Field (including a shot of a tank driver driving his vehicle directly up to the camera).

***Kinopravda No. 9** [August 25, 1922]: Topics covered include: the opening of the Congress of the Living Church on August 6 (shots of delegates and of Chairman of the Congress Krasnitskii and newly appointed Bishop of Yaroslav, Mirtov); the opening of the racing season in Moscow on August 20 (spectators heading for the Moscow Hippodrome in cars, buses, and taxis, spectators in the Hippodrome, jockey Ian Urbanchuk and his horse, Marconi, and the start of the race); a demonstration of advanced American movie cameras at the All-Russian Photo-Cinema Department Studio; the operation of the All-Russian Photo-Cinema Department's mobile projection units (two ends of a telephone conversation: "Screen a film in Strastnoi Square"; "The mobile unit arrives at Strastnoi Square on Thursday at 9 p.m."; unloading mobile screens, projectors, and generators; "The mobile unit is ready to screen a film in eight minutes"; raising the screen, people in the square awaiting the screening). According to Abramov, in covering these topics, Vertov wrote more lively titles which were better integrated into the action depicted (see *Dziga Vertov*, p. 31).

***Kinopravda No. 10** [September, 1922]: Topics covered include: youth demonstrations in Moscow on September 3 marking International Youth Day; the All-Russian Olympiad in Moscow (horse races in the Moscow Hippodrome, tennis matches in New Devich Field, athletic competitions in Sokol'nik); the trolley wreck near Zamoskvoretski Bridge in Moscow; the construction of the first Soviet automobiles in a Petrograd factory; the August 27-28 motorcycle race from Moscow to Vishnii Volochek and back (the racers: Makhurin, Dubinin, and Davidson; the first prize: a motorcycle with side car). According to Abramov, coverage of the All-Russian Olympiad represented an experiment in cutting on action without the use of title cards (*Dziga Vertov*, p. 31).

***Kinopravda No. 11** [October 5, 1922]: Topics covered include: workers' demonstrations to mark the opening of the Fifth All-Russian Congress of Trade Unions at the House of the Unions in Moscow; the arrival of Eduard Herriot, Deputy of the French Parliament and Mayor of Lyon, in Moscow; a squadron from the All-Russian Central Executive Committee Cavalry School performing exercises for Persian Chief of Staff Izmail-khan; a demonstration welcoming Commissar G.V. Chicherin and L.M. Karakhan back from their European trip; the renaming of the Moscow state candy factory "Red October" (the making of caramel in the factory); a fire in the Lesnoi district of Moscow (the house burning, firefighters at work, rescuing property from the house); the unloading of supplies in Petrograd bound for Kuzbass and the Nadezhinskii factory in Kuzbass

("once leased by American industrial colonialists"); Comsomol Day in Pereiaslavl' (demonstrations by Comsomols and Red Army soldiers, a public meeting, and maneuvers of Red Army infantry, artillery, armor, and air units).

***Kinopravda No. 12** [November, 1922]: Topics covered include: parades and demonstrations in Red Square on November 7 (swearing in new members of the Moscow garrison, infantry, cavalry, and artillery units on display, marching workers and pioneers, and M.I. Kalinin, R.A. Peterson, A.B. Khalatov, and foreign diplomats on the reviewing stand); "Workers from the Factory 'Red October' go to the aid of the village of Ostrov" (the workers departing by car and arriving in Ostrov, the village Pioneers at a meeting celebrating the opening of a new central school); Moscow workers and local peasants holding a meeting in the Desenski District; "The Moscow Soviet Provides Homes for Workers" (members of the Moscow Soviet at the official opening of workers' housing on Lev Tolstoy Street, and a new house on Bakhrushinski Street); a "Party for three generations" at the factory "Red October" on November 9 (Pioneers being sworn into the Comsomol, Comsomol members being sworn into the Russian Communist Party, Pioneers give honorary Pioneer ties to the Comsomol members, the October Child, Figurina, near a bust of Lenin); Eastern workers go to a meeting at Communist University and are addressed by E. Yaroslav, S.M. Budennin and Clara Zetkin.

***Kinopravda No. 13** [November, 1922]: This issue, subtitled "Octobrist Kinopravda," was, by its extensive coverage of a single theme and its length (approximately 900 meters or 45 minutes running time), a turning point for the entire *Kinopravda* series. The issue is also known for the striking graphic titles drawn by Rodchenko and by the way in which these titles were augmented via their placement in a rhythmic montage. The issue begins with the credits, "Scenario and montage by Dziga Vertov. Titles designed by A. Rodchenko." It then breaks down into three sections, probably corresponding to its three-reel length.

"First." "Five Years of October." Demonstrations in Red Square in honor of the fifth anniversary of the Revolution. Aerial footage of cities, villages, and factories. Delegates to the Comintern congress (including Clara Zetkin, Bela Kun and L.M. Karakhan). A portrait of Lenin. The titles: "Call," "All," "All," "All," "To Proletariat October."

"Second." "Five Years of Struggle." A compilation of shots from the Civil War period, the famine, and the time of transition to the New Economic Plan.

"Third." "Mr. Politics from a different camp." Red Army soldiers in Red Square carry a stuffed lion on which a capitalist caricature is seated. There are also caricatures of E. Vandervelde, Lloyd George and Ramsay MacDonald. "Trash." In parody of the icon "Virgin of the Villages," a cart

containing actors dressed as White Guards is rolled across Red Square. "Chernov" holds hands with "Kolchak" while the keepers of the angels are "Denikin" and "Iudenich." "Today Moscow is truly red." An air display in the skies over Moscow is followed by shots of airplanes in hangars. Demonstrations. "Look closely at the columns of Red troops passing through the Square." Infantry, cavalry and armored units of the Red Army march by. All-Russian Central Executive Committee members M.I. Kalinin and S.M. Budennin watch them from a reviewing stand. "We search for the path to the heart of the working class." People at a railroad station await the arrival of an agit-train in 1918 and participate in a meeting held beside the train. "We rise up to organize ourselves for military action." Red Army units pass a reviewing stand in armored cars and we see an armored train. "What was achieved in peaceful construction." Electric generating stations, a radio, the first Soviet automobile, rail lines, and peasant housing. A speech by Lenin from the balcony of the Moscow Soviet on October 16, 1919 is intercut with shots of soldiers departing for the fighting in Yaroslav and Vladimirski Provinces. "Healing our wounds . . ." ruins, broken equipment, a pile of scrap metal, ". . . is possible only by our labor . . .," workers clearing railroad tracks and reconstructing a bridge, children being taught typography and sowing seeds, ". . . precisely trained in the rules of organization . . .," workers at machines, children at school, "a training course," Red Army soldiers in military and athletic exercises, school children playing, people swimming in a river, mass gymnastics, "a course in machines," a locomotive decorated for the fifth anniversary of the Revolution, demonstrators in Red Square holding models of ships and tractors, control technicians checking the quality of cloth, wool weaving machines, stubbing machines, earth movers, molten metal being poured into casts, railway cars at a platform dumping gravel, tanks leveling Khodinka Field.

***Kinopravda No. 14** [November, 1922]: "A Newsreel produced by Dziga Vertov. Titles designed by Rodchenko. Camerawork by Profinintern. Cameraman Bystrov. Montage by Svilova." Topics covered include: The Fourth Congress of the Comintern ("On one side," "America" — New York skyscrapers and a map of the Western and Eastern hemispheres; "And on the other side" — a globe turns to reveal a five-pointed star with the letters "RSFSR"; the Kremlin; "Fourth Congress of the Comintern"; a meeting in Petrograd in honor of the Congress; Clara Zitkin, Ernest Thaelman and others speak from the podium; a group of Pioneers greets the delegates; delegates in the corridors between meetings); the Second Congress of the Profinintern (the meeting hall; the presidium; speeches by S.A. Lozovskii and Clara Zitkin; illustrations for a lecture: "tractors in the field," "a steel worker in his shop," "melting metal"; Profinintern banners with the slogan "Proletariats of all nations unite" in Russian, German,

French and English; a banner presented to the Congress by the Union of Textile Workers: "Lenin," "In Lenin," "We trust"). According to Abramov, the titles, although "laconic," are designed in a way comparable to those of *Kinopravda* No. 13 (Dziga Vertov, p. 34).

Kinopravda No. 15 [1923]: "A newsreel produced by Dziga Vertov. Some titles and camerawork by Frantsisson. Animated titles by Beliaikov and Kaufman." The first image is of a map of Russia with the letters "USSR" superimposed. The map dissolves to a long shot of a factory. The titles "against" "war" appear in sequence. The title "disarmament conference" fills the top third of the screen over a long-shot of people entering a building (a shot which continues when the title disappears). Inside the hall, we see delegates with the titles, "Radzvil," "Latvia," "Litva," and "Poland" superimposed. The superimposed title "conference office" appears over a room full of typists. Unidentified dignitaries are seen outside the building seen above. "Against" "Gods"; shots of an Eastern Orthodox priest are intercut with a boy replacing an icon with a poster advertising the Communist Party Artists' Journal. An anti-religious parade in which the marchers carry caricatures of clergymen and icons is joined by Pioneers leaving from a building that has the inscription "Religion is the opium of the people" over its doorway. The parade is also joined by trucks carrying anti-religious floats. The parade as a whole is frequently intercut with shots of individual marchers. Coverage ends with a tracking shot past the parade from a moving car.

The second reel begins with the titles "the hammer" "of knowledge" followed by shots of Red Army soldiers in a reading room. Children around a banner reading "School 20, Grades One Through Eleven" are followed by a shot of a second banner: "the new K.A. Timiriazev Bio-Station for Naturalists." A detail of the childrens' banner seen above is shown, saying: "Children teach peace for mankind." After shots of children working at a dissecting table and other children in other laboratories, we see girls carrying flowers to a statue on which the word "heroism" is superimposed. Children with drums and flags walk by, joining a larger parade. Onlookers, the marchers, and speakers on a podium are followed by the title "Rector." We then see soldiers loading cannon with "agitational artillery shells" (title superimposed). The cannons are fired and people rush to pick up the falling leaflets. "To your health" is animated so that it appears to come toward the camera. Skiers and an (undercranked) ice hockey game are followed by the title "vivacity" spinning around a column. A shot of people disembarking from an ocean liner is followed by a shot of approximately one hundred sailors engaged in mass gymnastics. "On guard" is superimposed over a large naval searchlight. The turret of a battleship swings around and we see sailors and soldiers on foot and on skis. Civilians marching have the title "Factory named Illych" superim-

posed on them. Other marchers include cavalry from the All-Russian Central Executive Committee Cavalry School, and people with banners and soldiers with flags along the Kremlin wall. The word "proclamation" superimposed on a poster is followed by a tilt down to a soldier writing and a pan to a second soldier watching him. The first soldier then gives the second a slip of paper and the second soldier departs screen right. A close-up reveals the paper as an identity card granted by the military authorities. There are close-ups of the paper being handed over and of a newly issued passport. "danger of" "new" "war". A close-up of a map of the Ruhr followed by a pan along a line of troops. An animated question mark approaches the camera. Troops are seen marching past the camera.

***Kinopravda No. 16** [1923] (Subtitled "Springtime Kinopravda," topics covered include: the coming of Spring; a meeting of Polish Communists released from prison; gains realized from the lottery. It is this lost issue of *Kinopravda* which contained Eisenstein's film, *Glumov's Diary*.

***Kinopravda No. 17** [1923]: "Experimental newsreel by Kinok Dziga Vertov." "Titles and General Plan for the Film by Kinok I. Beliakov, camerawork by M. Kaufman, Montage by Svilova." The entire newsreel concerns the "First Agricultural and Home Industries Exhibit in the USSR." The film opens with the title "Hunger" followed by shots of women gathering stalks of grain from a barren field. "Harvest." Agricultural workers ploughing, sowing, threshing, harvesting by hand. Sacks are filled with grain and loaded into trains. "Peasant children." The peasant children are followed by a title announcing "All-Russian Elder M.I. Kalinin" which is followed by a shot of Kalinin among the children. "Children of the workers." "During a school holiday on June 15, 1923, the children of the miners of the Shchervinovskii mines sent the following telegram to Lenin: 'Dear Grandfather Vladimir Illych, we, children of the miners of the Shchervinovskii mines, on the day of our school holiday, send you our warmest regards and wishes for a quick recovery. School children.'" A telegram from Lenin: "All-Union Exhibition, from my soul I wish you progress." "At Kanatchiki Station." A steamshovel at work. Logs destined for the Exhibition are unloaded from railway cars and piled up. A railroad engine on the tracks. "The Exhibition. . . ." Threshing machines and cages full of geese are unloaded. "To the Exhibition." A train going down the tracks. "At one of the exits." "In the factory." A metal factory. Workers with air hammers and workers with carts full of coal. "Workers." Workers with jack-hammers in a mine. "In the fields." Peasants harvesting grain. "Peasants." Peasants ploughing. "Moscow. At the first agricultural and home industries exhibition." General view of the exhibition area. Constructing the pavilions. A.V. Lunacharsky inspecting the construction. A fire station near the construction area. "The first agricultural and home industries exhibition opens at noon on August

9." "A Map of the Exhibition." The Soviet flag being raised at the main entrance. A flower portrait of Lenin. An animated map of the exhibition.

Kinopravda No. 18 [March, 1924]: The film begins with the three-part title: "Exploration by the movie camera," "299 meters, 14 minutes and 50 seconds," "in trends of Soviet reality," wiped across the top, middle, and bottom of the screen. "The work of Dziga Vertov." "The movie camera goes to the Eiffel Tower." "The Accidental Death of a Tower Construction Worker." "First Floor." A track up through the Tower's girders is followed by a shot of distant buildings through a binocular matte and a continuation of the track up. The binocular matte is used for other shots of Paris after the title "Second floor." "The movie camera lands on the territory of the USSR." The ground rushes up in a shot taken from the undercarriage of a descending airplane. "The Moscow-Petrograd Auto race." A car passes the camera with the title "Finn" superimposed. The title "Tverskaia" is followed by a tracking shot from the front of a car driving amid motorcycles in a parade. This is intercut with shots of individuals including a bicycle rider and a shoeshine boy. People walk near a banner reading "30% discount on all articles." Close-ups of individuals and store windows are followed by the title "newspaper boy." A track from inside a trolley shows a newspaper boy running up to the camera. "cinema" — a shot of a group of people in front of a movie theatre. "cigarettes" — shots of people smoking. "smart Muscovites going home after work" — a shot of commuters inside a trolley and of buildings seen from inside a passing vehicle. "Report on Autobuses by the Moscow Communal Management" — several shots of buses. "The task of Illych" — a shot of a worker and peasant shaking hands with the word "unity" superimposed. "Workers of the factory 'Hope'" — shots of factory workers and machinery intercut with the titles "another worker" and "still more workers." The camera tracks past other workers and girders on into the factory. "A Peasant Delegate from Yaroslav Province, Vasili Filipov Siriakov," introduces a shot of a bearded peasant greeting a factory worker. Groups of peasants are seen "in the hostel." "The movie camera that records him" is followed by a shot of the shadow of the camera and the cameraman and another shot of Siriakov. "The same peasant on his way to the Agricultural and Home Industries Exhibition" is followed by Siriakov riding in a trolley; "fellow passengers" — a view from the trolley of buildings and of the girders of a bridge as the trolley goes over it. The same bridge is seen from above; the gates of the Exhibition and an aerial shot of the Exhibition follow. "Our delegate at the portrait of Lenin" is followed by an illustrating shot. We see a crowd "at the close of the Exhibition" and are introduced to "peasant poet Mishin," "peasant agronomist Logonov," and "a peasant elder." All are seen speaking, intercut with shots of their listeners. The titles "bind more

closely" "the union of the working class and the peasants" are intercut with the last speaker. "a deaf guest" is among other members of the peasant group and he is seen "turning the handle himself at the Goskino Studios." A close-up of a man speaking is followed by a poster that reads: "Octobrists, Octobrists, here in the components workshop will take place a ceremonial introduction into citizenship." The word "Vladimir" is superimposed and wiped off, followed by the title: "by the rules!" Individual workers are seen followed by an iris opening on a baby and a title card introducing the baby's worker father. "Twenty minutes later" workers switching off machinery is intercut with close-ups of individual machines coming to a halt. A clock registering 4:00 is faded on and off. Shots of various workers are followed by the title "an hour later" and another title introduces the baby's mother. The parents and baby are followed by the title "the baby is named after Comrade Lenin." The titles "at 5:30" "Mother to Pioneer" "Pioneer to Comsomol" "Comsomol Girl" "Communist" and "Communist to Mother" are intercut with shots of the baby being passed between various people at the table. Clothing and blankets given to the parents are intercut with close-ups of a number of workers. A close-up of a man speaking is followed by the three-part title, "Red" "Citizen" "Vladimir." A six-frame shot of an open mouth, a shot of the parents, and the title: "Comsomols." A shot of young people cheering is followed by the three-part title: "to" "your health" "Comrade" (the succeeding words growing larger). The baby is lifted up and a title card announces "the Internationale." Amid shots of singing faces, a large electric switch is thrown and close-ups of various machines starting up are intercut with shots of the singing, shots of workers at the machines, and shots of the cameraman's shadow, in a montage made of increasingly short cuts. There are approximately sixty-five cuts after the title, some a fraction of a second in length. Toward the end of the sequence, the word "Vladimir" is superimposed on four cuts of machinery working. As the sequence (and the newsreel) ends, the titles "three" "I" "II" "III" are followed by a shot of a machine and a close-up of the face of a worker who swirls suddenly to face directly into the camera.

***Kinopravda No. 19** [May, 1924]: Subtitled: "A trip with a movie camera from Moscow to the Arctic Ocean." "On the train summer and winter." "The movie camera encounters a passenger train." Shot from the railroad tracks, a train passes across a bridge. A panorama of the countryside taken from the train. Shots of the sea. "Bathers." Swimmers undress near the ice-filled Moscow River, swim and get dressed. "Skating rink." Skaters. "Walrus." Walrus hunters, the killing of a walrus, the hunters on the ice, a dog sled. "Inuit." A woman and child, a reindeer sled, dogs near a tent, dogs pulling a boat, a hunter near a dead bear. "The Nenets." A single

Nenet and a family of Nenets sitting on a sled. "Vogulka." A woman and child in Volgulka. A yorta (skin-covered hut). "Around Moscow." "A train stopped by snow." Clearing the tracks. The train continues on its journey. "Red Army soldiers." Soldiers on skis. "A train with agricultural machinery for the country." The headquarters of the Central Soviet Society for Cultural Unity (OKS) in Moscow. Employees collecting books and packing them. "Representatives of the OKS and the editors of the journal, *Whistle*, inspecting agricultural machinery in a warehouse." Peasants signing OKS orders for agricultural machinery. The machines are loaded onto carts and trains. Text of the OKS letter to the factory, "Three Mountains Engineering." "Lenin during his lifetime." Lenin on May 1, 1919, speaking with auto workers in Red Square. A meeting during the voyage of the agit-steamer "Red Star." Shots of N.K. Krupskaia (Lenin's wife) and M.I. Ulanova (Lenin's sister) speaking. Lenin, Krupskaia and Ulanova in a car on Khodinka Field on May 1, 1918 (cameraman: P. Novitskii). "Editing negatives for *Kinopravda* No. 19." Svilova editing film.

***Kinopravda No. 20** [1924]: Subtitled "For the Pioneers." "*Kinopravda* No. 20 is comprised of five reports. Produced by the Goskino film section, Cinema-Witness. The work of Dziga Vertov. Cameraman M. Kaufman." "First report". "The smallest Pioneer in the factory 'Red Defenders.'" "A child in a Pioneer kerchief is held up by a woman." " 'Little Gypsy' [Dziganioniak] and 'Curley Hair' [Kopchivska], both of them mischievous souls." The two Pioneer girls. "We have two excursions this week: one to the country, the other to the zoo." "Second report." "Fifty versts from Moscow." Pan around the village of Pavlov-Lenin. Streets in the village. Peasants harvesting rye in the fields, horses drinking at the river, a girl carrying water buckets in a yoke. "Village cooperative." Posters on the walls of the cooperative: "Buy everything at the cooperative — nothing at the private store" and "Co-op kopecks are peasant rubles saved." Peasants leaving the co-op with purchases. "Twenty meters away there is nothing new." Young people dancing to an accordion in a meadow near the village. An old man sitting on a wall chewing sunflower seeds. "Third report." "Our excursion to the country." The Pioneers and a group of musicians pass through a village. "An hour later." Woods. Village streets. "On Sundays, the Comsomols of the village of Pavlov-Lenin collect firewood for the school." Comsomols cut and pile firewood near the school building. "A delegation from the factory 'Red Defenders.'" The Pioneers pass by the factory delegates. "Going from generation to generation." The Pioneers exchange places with Comsomols. The Pioneers eating dinner and reading peasant journals. "Fourth report." "Our excursion to the zoo." Pioneers at the zoo observing the animals, including elephants, deer, ostriches and seals. Children feeding the animals. "Fifth

report." (The description of the "fifth report" is unavailable. However it, like all of the footage of *Kinopravda* No. 20, was linked to the Pioneer footage shot for *Kinoglaz*).

Kinopravda No. 21 [January 21, 1925]: Subtitled "Leninist Kinopravda." "Dedicated the anniversary of the death of V.I. Lenin, January 21, 1924—January 21, 1925." "Produced by Kul'tkino. The work of Dziga Vertov." "Cameramen: G. Giber, A. Levitskii, A. Lemberg, P. Novitskii, M. Kaufman, E. Tisse and others." (Notations of tints refer to all footage between the notation and previous notation, with the exception of titles. Notations of tints and those titles marked with an asterisk (*) are from the description of the film prepared by S. Ginzburg for "Montazhnye listy fil'mov Vertova," pp. 45-52. Titles and footage marked with double asterisk (**) are from Poliakov and Drobashenko's *Sovietskaia Kinokhronika, 1918-1925*, pp. 62-27). The face of a worker talking to the camera is followed by the title "I, a worker in the Factory named Lenin," and a shot of the worker at a machine intercut with the titles: "I arrested the Social Revolutionary Kaplan who shot our Illych" and "the attempted assassination happened here." (The film is, to this point, tinted yellow). A shot of a plaque in the snow is followed by the same worker's declaration: "The wounds of Lenin will never be forgotten." A close-up of "the Browning with which Lenin was shot." We see "Lenin in the courtyard of the Kremlin after being wounded" (orange tint). The title "1918" is followed by a quote from Lenin: "Only the dictatorship of the proletariat and the peasants has the capacity to resist the capitalists."* This is followed by a map of the military situation with a long black line labeled "Czechs." We see ships on the Volga, fires, Soviet marines landing from a boat, and a train full of soldiers. The title, "1919" is followed by shots of Lenin speaking, a cavalry charge, and the map animated to show the military situation improving. Another shot of Lenin speaking is followed by the title: "Our Red Army knows that it defends our cause." Troops marching and Lenin speaking are followed by the title and image montage: "our earth," a cavalry charge, Lenin speaking, "our power in the factories," Lenin speaking, "defends," Lenin speaking, "the power of the workers," a close-up of a Communist Party badge and workers at the funeral of M.S. Uritskii holding a banner proclaiming "Death to the bourgeoisie and their followers. Long live the Red Terror." S.M. Budennin addressing the crowd. "1920" The titles, "The proletariat has liberated the peasant from the exploitation, dominance and influence of the bourgeoisie," "the proletariat has drawn the peasant to itself for the mutual victory over the exploiters," "the central station for the proletariat mind, will and feelings," and "the Comintern" are intercut with shots of Lenin speaking at the Marx/Engels monument and followed by a shot of a full auditorium. Shots of Lenin speaking to this auditorium are intercut with the titles:

"our greatest concern is the overthrow of the exploiters, first of all, the bourgeoisie," "to make impossible the restoration of the yoke of capitalism," cavalry crossing a bridge, Lenin speaking, "the second task is the advancement of the proletariat vanguard," Lenin speaking, and all the masses of labor." Lenin amid a crowd is followed by a parade of Arab children carrying a sign: "Children of all nations are part of one family". This parade is intercut with a woman successfully urging another to remove her veil. The title "for Lenin" is intercut three times with shots of a mass demonstration. Tractors, agricultural machinery and a steamroller head directly into the camera. A short montage of factory machinery ends with the title "to Lenin" which is repeated amid shots of a worker with a hot ingot, adults and children waving their hats and a mass demonstration (red tint). "1921" is followed by an image of Lenin speaking. "A halt in industry" is followed by shots of a factory chimney collapsing, an overturned locomotive, and the wreckage of a bridge. Lenin speaking and the title "bad harvest" are followed by a shot of Lenin speaking and shots of women picking at the remains of a harvested wheatfield. Lenin speaking, "hunger," shots of starving children. Lenin speaking, "epidemics," shots of corpses laid out on the ground. Lenin speaking, "from this unprecedented destruction, the nation slowly begins to recover." Lenin speaking in front of the Kremlin wall, followed by the title: "we have raised ourselves to the highest and, at the same time, the most difficult state of our worldwide historical struggle!" Lenin speaking, followed by the titles: "New Economic Policy," "Without the restoration of industry, we shall perish as a free nation," a department store, and "Novgorod Fair." A long pan across the fair grounds is followed by a tilt up with a crane lifting a bale of hay (yellow tint). "A course in machines," Lenin surrounded by listeners, a crane, a shovel, plows, and a tank driving toward the camera (red tint). "The first Soviet automobile" is seen. "A course in electrification" is followed by a sequence in which wires are attached to a peasant cottage, bulbs are turned on, and we see a woman listening to a radio. "1922." A shot of Lenin is followed by the title, "Telegram from V.I. Lenin on the question of the manufacture of the electric plow." The reel ends with a close-up of the telegram and a man on the plow driving away from the camera.

The second reel begins with the titles "1922-1923" and "the iron leader is ill." We see a Pioneer leader speaking to an outdoor gathering and a close-up of a telegram sent to Lenin. The title "People's Commissar of Health Somashko on the health of Lenin" is followed by a shot of a man speaking to a full auditorium (yellow tint). His speech is illustrated by an elaborate animated chart showing the date and time and Lenin's temperature, pulse, breathing and general condition on April 3, May 2, May 9 and May 12, 1923. An image of Lenin walking amid other people has the title

"May with you" superimposed. "Persistent sclerosis, the result of inhuman exertion on the most difficult intellectual labors made Illych's condition hopeless and led to the tragedy of January 21, 1924." Lenin in his open coffin is intercut with mourners filing past and the titles, "Lenin" "but he doesn't move" "Lenin" "but silent" "the masses" "moving" "the masses" "silent." A group of people standing around the coffin are individually identified as "wife" "sister" "Dzerzhinskii" "Frunze" "Krasin" "Stalin" "Yaroslavskii" "Kalinin" "Clara Zitkin" "Voroshilov" and "Budennin." "Those who could not tolerate the anguish" is followed by shots of people being led to a first-aid station. Groups of workers and soldiers filing by are intercut with shots of individual mourners (an old man, a child, sailors, an oriental man, Pioneers) and of Lenin's coffin. The titles: "200,000" "400,000" and "700,000" are intercut with shots of large groups of people filing past the coffin. The last images of the reel are of the individual mourners seen above, followed by the title: "our legacy is the completion of your projects."**

The third reel begins with the title: "Lenin is gone but his strength is with us. A mass demonstration is followed by the title: "our answer to the villains of the bourgeois world (yellow tint). There follows a 30 meter animation in which a caricatured capitalist reads with growing alarm as the phrases, "Leninism lives," "the USSR is recognized by England," "Italy," "Norway," "100,000 in the Russian Communist Party," appear on the left half of the screen. A parade of workers passes across the shocked capitalist. We then cutback to photographed footage of a mass demonstration in which the banners, "Down with the yellow international," "Lenin is not with us for the seventh anniversary of the Revolution; carry out his legacy," "workers and peasants unite to guarantee our victory," and "together with the party we shall carry out the legacy of Lenin," are seen as the demonstration is photographed from a passing car. "We, workers in the factory, 'Hammer and Sickle', having discussed the critical situation following the death of our beloved leader, have decided to rally around the RCP . . ." " . . . to be truthful, supportive and strong for the RCP. Novikov, Krezhnev, Gladkin, Ixmailov, Paromonov."** Swearing in new members, soldiers, the swearing-in of worker P.T. Kuleshov are followed by the titles: "203,000 proletarians belong to Lenin's party" and "worker Leninists."** Closeups of a worker and a vat of molten metal are followed by the title: Misadov, Maxim/55 years old/a foundry worker/joined the Party April 29, 1924." Another close-up of Misadov's face and of the vat are followed by a shot of a man working with a piece of metal: "Kirov, Nikolai/28 years old/mechanic/joined the Party March 1, 1924." Kirsov finishes his work and we cut to another man: "Zokov, Ivan/54 Years old/mechanic/joined the Party March 1, 1924." Zokov continues his work with a hammer and

chisel and is followed by a shot of a man in the cab of a crane: "Meshkov, Efrim/34 years old/crane operator/joined the Party April 29, 1924." The shot of Meshkov is followed by the title, "Woman-worker Leninists at a conference of woman-workers." A full auditorium is intercut with shots of a woman speaking to the group and the twice repeated title, "our foremost thoughts are directed to the leader"* (orange tint). Lenin in his casket, a shot of the auditorium. M.I. Kalinin, G.I. Petrovskii, F.I. Makaradze, M.V. Frunze, and K.E. Vorshilov visit Lenin's grave and exit the Kremlin through the Spaski Gate** (probably yellow tint). The title "young Leninists" is followed by a parade of Pioneers past the mausoleum. The title "an unconquerable wish" is illustrated with a shot of a girl holding a banner identifying her as a member of a group named for Clara Zetkin. In a single matte shot, two succeeding images of Lenin are seen over the Kremlin wall. The girl with the banner is seen again, followed by shots of Pioneers applauding (orange tint). Men and women on an auditorium stage are initiated into the Party and sign their names in a registration book.** "In the countryside," a Pioneer leader addresses an outdoor gathering: "Le" "nin" "all" "his" "life" "worked" "and" "struggled" "for" "workers" "and" "peasants." "Young" "Leninists," "continue" "that" "which" "Lenin" "began." The speaker distributes literature to those around him and we see individual children and adults receiving and reading leaflets and journals (yellow tint). "Peasants at a workers' meeting": a speaker addressing a group in an auditorium, individual listeners and the title: "Il'ych taught workers to strengthen the bond with the countryside." A second speaker is followed by the word "unity" superimposed on a shot of two hands shaking (orange tint). "Everywhere steam." The words "on the rails of Leninism" are superimposed on a shot of a train approaching and passing over the camera. As the newsreel ends, these words are replaced by the words: "Everywhere steam." (*Kinopravda* No. 21 is approximately 900 meters in length with a running time of about 45 minutes.)

Kinoprava No. 22 [March 13, 1925]: Subtitled "For the Peasants." "In the hearts of the peasants Lenin lives." "Cameramen: M. Kaufman, A Lemberg, I. Beliakov." "Produced by Kul'tkino. The work of Dziga Vertov." "Part one" opens with a woman speaking, intercut with shots of individual listeners. The titles "Today is the anniversary of the death of Comrade Lenin" and "In the heart of each worker Lenin lives" are intercut with further shots of the speaker, people walking into a building, and a parade. "Lenin is in the heart of each working woman" is followed by a continuation of the parade, people walking through the snow, and a train pulling into a station. "Putting into practice Lenin's maxim of unity, 500 peasant men and women came to Moscow." A welcoming committee, including N.K. Krupskaya greet the peasants as they step down from the

train. "The workers provide lodgings for the peasants in the Third House of the Soviets." The peasants leave the railroad station in trucks and we next see them "in the dining room." Close-ups of people eating are intercut with the titles "As Illych noted, we in the country have a well-educated women's section," "In the country we have built daycare centers," "The children are in good hands and the women are free," and "Lenin left us a legacy of unity." A woman at the table rises to declare: "Today at Lenin's tomb, we peasants and workers vowed to maintain the strength that comes from our unity." Others at the table stand. The Kremlin wall and the mausoleum are followed by the title: "the guard at the mausoleum is changed every fifteen minutes." The changing of the guard and groups of visitors to the mausoleum are followed by the title "in the hearts of the peasants Lenin lives" and shots of the peasant delegation passing through the mausoleum. Outside the mausoleum, "in the courtyard of the Kremlin, the peasants meet Clara Zetkin." The peasants stand around Zetkin's carriage and one of them speaks. Shots of peasants walking in a group are intercut with the titles, "The peasants visit the former Czar's palace" and "They visit the headquarters of the All-Russian Central Executive Committee." "From the Kremlin, the delegation departs for the Museum of the Revolution." At the museum, the peasants follow a guide up a flight of stairs as she points out "Lenin's room" and "the pot used by Lenin when he hid in the woods from Kerensky's agents." The reel ends with the peasants looking at the pot and portraits of the young Lenin.

"Part two" begins with the title, "In the evening, the peasants go to the factory for a unity party." The peasants are greeted by a reception line and a band. A speaker at a meeting declares, "I saw the living Lenin only once, in 1920," which is illustrated by a shot of Lenin leaving a building and speaking. A woman states, "I saw the body of Lenin in a large hall." Lenin in his casket and a shot of E. Yaroslavskii taken from the funeral sequence in *Kinopravda* No. 21 are followed by a close-up of a third speaker who declares, "the very words of Comrade Yaroslavskii." We then see Yaroslavskii addressing the peasants: "Only Lenin understood the problems of the peasants"; "He, here in Moscow, had his ear to the ground," "and listened to the wishes of the peasants in all of Russia." Close-ups of individual listeners are followed by a continuation of Yaroslavskii's speech: "In far off countries where no one is able to see Lenin" (illustrated by shots of men in turbans on a train and a colonial official handing coins to Asians) "there they know that he is the friend and deliverer of every working man." We see coolies in a field, a white man in a pith helmet walking among them. An oriental woman says, "The name and slogan 'Lenin' are well known in all nations." The title is followed by a shot of camels, the speaker, black women gathered around a well, a black man at

a machine and a black man typing. "The yellow races" (illustrated by a shot of women in a rice paddy) "have already raised an entire army of former colonial slaves." The title "blacks" is followed by another shot of the black man at the typewriter and the women in the rice paddy, "and red." The black typist finishes, stands up and leaves the frame. Shots of a train full of Asian workers, Africans emerging from a hut, a black typesetter and a man plowing with oxen are followed by a close-up of a woman in a black shawl declaring: "long live the work of Lenin". The audience claps. Shots of individual listeners applauding, the hands of the band musicians, and the band as a whole beginning to play are followed by a close-up of a woman singing, "If a great clap of thunder rings out/like a pack of dogs and hangmen/for us there will always be sunshine/from the flames of our five chevrons." The film ends with the face of the woman speaking intercut with instruments from the band. The woman declares: "There will soon be a revolt against capitalism in the whole world."

(The original length of *Kinopravda No. 22* is 450-500 meters, approximately 25 minutes running time.)

Kindpravda No. 23 (1925) — Subtitled "Radiopravda." "First issue." "A meeting of commissars outside a factory." One of a group of men says, "The countryside is isolated from public affairs." He and other speakers note, "Luring peasants into a reading room is very difficult," "to say nothing of women, who are unable to leave their duties;" "installing radio receivers would add life to the situation." Another meeting votes in favor of installing the receivers. "In the radio shop" a peasant comes to buy a receiver. He asks the clerk: "will we be able to hear anything in our village, 60 versts away?" The clerk replies: "not only 60 versts but 600 versts." "In the countryside", Comsomols are seen going into the woods, chopping down a tree, and dragging it on a sledge. A parade of approximately one hundred adults and children approaches the tree, which is to be raised as a radio antenna. In a long shot, the antenna is raised via stop-action animation. An onlooker remarks, "What a mast — to the sky itself." We see that the antenna has been erected next to the reading room. "The reading room is no longer empty." Peasants gather around a Pioneer sitting before the unassembled radio. "The receiver is able to construct itself." In an animated diagram of the assembly instructions, the parts come together. Comsomols are seen "attaching the antenna and grounding it." A woman in a headset sits in front of the completed receiver. Her image is intercut with the titles, "tuning," "tuning," "beginning." Animated radio waves are emitted from a broadcasting antenna. "Radio access for all." Workers in a workers' club, small children, Pioneers, peasants, and passengers on a train listening to radios. A concert is broadcast.

(The above description represents a compilation of fragments by the

author in the seventh reel of the Gosfilmofond Archival print of *Kinoglaz* and the description of *Kinopravda* No. 23 as it appears in Poliakov and Drobashenko's *Sovetskaia kinokhronika, 1918-1925*, p. 69. Drawing on material from the Arkhiv Dzigi Vertova, Poliakov and Drobashenko believe the newsreel to have been four reels in length, although only three of those reels are incorporated into their description and into the description appearing above.)

Credits

Production:	Goskino (beginning with <i>Kinopravda</i> No. 19, Kul'tkino, the documentary department of Goskino headed by Vertov)
Producer, Director:	Dziga Vertov
Photography:	Ivan Beliakov, Aleksandr Bushkin, Bystrov, Boris Frantsisson, Gregorii Giber, Mikhail Kaufman, Illia Kopalin, N. Kozlovskii, Aleksandr Levitskii, Petr Novitskii, Edvard Tisse, Petr Zotov.
Head Editor:	A.V. Goldobin
Editor:	Elizaveta Svilova
Titles:	Dziga Vertov, Ivan Beliakov, Aleksandr Rodchenko

Notes

Descriptions of individual issues of *Kinopravda* were obtained in whole or in part from my own viewing in the cases of *Kinopravda* Nos. 15, 18, 21, 22, and 23. I have also incorporated into the above description my own notes on Jay Leyda's *Kinopravda*, a collection of items from 1922 issues edited together for the Museum of Modern Art Film Library in the 1930s (for a list of items used see Leyda's *Kino*, p. 161). My other primary sources include Poliakov and Drobashenko's *Sovetskaia kinokhronika, 1918-1925*, pp. 39-69 and S. Ginzburg's "Montazhnye listy Filmov Vertova," pp. 45-57. I have also made use of descriptions in Abramov and Mikhailov's *Kino i foto dokumenty po istorii velikogo Oktiabria, 1917-1920*, pp. 58, 76 and 79. Other indications of the nature of individual issues have been obtained from the criticism and from Vertov's own writings. However, it should be noted that at least one major source of information, Sadoul's "Biofilmographie" lists descriptions of individual issues and dates of release in a manner inconsistent with the above. In addition, Sadoul lists three films, *Construction de l'exposition pan sovietique*, *Inauguration de l'exposition* and *L'exposition pansovietique*, which I believe to have either been parts of *Kinopravda* No. 17 or unfilled plans for films arising out of that *Kinopravda* issue (see "Bio-filmographie," p. 156). The Arkhiv Dzigi Vertova contains montage lists for *Kinopravda* Nos. 2, 3, 4, 9, 11, 13, 14, 15, 17, 18, 20, 21, 22, 23 as items 19 and 32. Unless otherwise indicated, all issues of *Kinopravda* are one reel (approximately 10-15 minutes running time). Although few of the above descriptions are based on totally com-

plete prints, the descriptions of *Kinopravda* Nos. 3, 5, 6, 13, 15, 16, 17, 19 and 23 are of particularly small fragments.

***12 Protsess Eserov** [*The Trial of the Social Revolutionaries*, 1922]

The film was probably the result of coverage of the trial for the first issues of *Kinopravda*. As such, it would have included shots of the reaction of spectators at the trial and of Muscovites on the street as well as coverage of the trial itself.

Credits

Production:	All-Russian Photo-Cinema Department
Producer,	
Director:	Dziga Vertov
Photography:	The staff of <i>Kinopravda</i> , particularly Aleksandr Lemberg
Editing:	Elizaveta Svilova
Length:	about 900 meters (approximately 45 minutes running time.)

***13 Univermag** [*Department Store*, 1922]

Subtitled "a sketch," the film concerned itself with the newly opened State Department Store (GUM) in Moscow.

Credits

Production:	All-Russian Photo-Cinema Department
Producer,	
Director:	Dziga Vertov
Length:	about 600 meters (approximately 30 minutes running time)

Note

A shooting plan for the film exists in the Arkhiv Dzigi Vertova — as item 18.

***14 Piat'let bor'by i pobedy** [*Five Years of Struggle and Victory*, 1923]

A historical compilation film. No available detailed description.

Credits

Production:	All-Russian Photo-Cinema Department
Producer,	
Director:	Dziga Vertov
Length:	about 1500 meters (approximately 75 minutes running time).

Note

The film is referred to only in Sadoul's "Bio-filmographie" (p. 155). However, Vertov, in his unpublished "Konspekt; tvorchesk avtobiografiia," mentions a film made for the fifth anniversary of the Red Army (p. 3).

*15 **Goskinokalendar'** [*State Film Studio Calendar 1923-1925*]

Goskinokalendar' was the title given to a series of fifty-five newsreels produced by Vertov between May, 1923 and April, 1925. Conventional in nature, the newsreels were designed to provide a regular news service during the period of greatest experimentation on *Kinopravda*.

Goskinokalendar' [May, 1923]: Topics covered include: the third anniversary of the Moscow-based journal, *Siren*; the second anniversary of the cavalry school run by the All-Russian Central Executive Committee in Moscow.

Goskinokalendar' [June, 1923]: Topics covered include: the head of Goskino at the school, "Fiery Explosion," in the city of St. Losinoostrov on May 20; the medical professor who treated Lenin (dated March 21); a Red Palm Sunday in Moscow (April 1); worker delegates from the Ruhr visiting Moscow (April 3).

Goskinokalendar' No. 1 [August 14, 1923]: Topics covered include: the Shchervinovskii model coal mine in the Donbass; the running of the derby for the M.I. Kalinin prize (June 22); the "Caucasian Riviera"; A.V. Lunacharsky at the First Agricultural and Home Industries Exhibition; the "Central Union" candy factory in Moscow.

Goskinokalendar' No. 2 [August 21, 1923]: Topics covered include: Central Asian students attending Communist University tour a Moscow factory; the unveiling of the monument to S.N. Khalturin in Viatka; mining machinery in the Donbass; hunters in the Northern Ural Mountains.

Goskinokalendar' No. 3 [August 28, 1923]: Topics covered include: the State Bank fulfilling its obligations on the first issue of premium bonds; the medicinal mud at Anapy in the Caucasus; the Leningrad Regional Political Committee's Chief at the Military-Electrical School.

Goskinokalendar' No. 4 [September, 1923]: Topics covered include: the "Central Union" sausage factory in Moscow; a parade of militia and firemen in Moscow; the opening of the foreign section at the First Agricultural and Home Industries Exhibition; a Pioneer festival in Tsaritsyn.

Goskinokalendar' No. 5 [September 18, 1923]: Topics covered include: a conference at the People's Commissariat of Foreign Affairs to clarify the nature and extent of possible Japanese aid (September 6); the building of a monument to K.A. Timiriazev in Moscow; testing the Italian tractor, "Pavezi P-4"; the Olympiad of the Northern Caucasus Military Units in Rostov.

Goskinokalendar' No. 6 [October, 1923]: Topics covered include: German Communists meeting Red Army representatives in the Kremlin on October 21.

Goskinokalendar' No. 7 [November, 1923]: Topics covered include: un-

veiling the monument to K.A. Timiriazev in Moscow on November 4; the representatives of the community organization of the factory, "Dynamo," are presented workers' houses built by the Moscow Soviet.

Goskinokalendar' No. 8 [November 15, 1923]: Topics covered include: the first meeting of the third session of the Central Executive Committee of the USSR (October 29-November 12); a parade in Red Square commemorating the sixth anniversary of the militia and firemen (November 12); the Swedish ship, *Grado*, in Petrograd unloading turbines bound for Volkhovstro.

Goskinokalendar' No. 9 [November 20, 1923]: Topics covered include: celebrations marking the sixth anniversary of the Revolution in Ekaterinburg; parades and demonstrations in Viatka; Octobrist celebrations in Moscow.

Goskinokalendar' No. 10 [December, 1923]: Topics covered include: the re-election of the Moscow Soviet; the fire at the "Armatrest" factory in Moscow (December 29); the fiftieth jubilee of V. Ia. Briusov; the fourth conference of Pioneers (November 19).

Goskinokalendar' No. 11 [January, 1924]: Topics covered include: a ski race from Archangel to Moscow; winter swimming in the Moscow River.

Goskinokalendar' No. 12 [February, 1924]: Topics covered include: a workers' demonstration at the opening of a monument to Lenin (January 22); a commission of the Central Party organizing Lenin's funeral; the cafeteria of the factory "Three Mountains Manufacturing" where Lenin spoke many times; the arrival in Moscow of the Italian ambassador, Count Gitano di Mantsoni.

Goskinokalendar' No. 13 [February, 1924]: Topics covered include: the sixth anniversary of the Red Army; the return of Comrade Nogina to Moscow and his speech to the plenary session of the Moscow Soviet (February 19); an artillery school in the Moscow area; the Day of Revolutionary Students, an evening cultural meeting at Moscow University (February 21); Red Army ski competitions in Moscow (February 24).

Goskinokalendar' No. 14 [March, 1924]: Topics covered include: the first day of the circulation of coins (February 26); the air race from Moscow to Nizhnii (March 2); the arrival of Sandro Moissi; skaters competing in Leningrad for the Third International Prize; the yacht club rink in Moscow (March 8).

Goskinokalendar' No. 15 [March, 1924]: Topics covered include: an anti-war demonstration in Red Square; Octobrists in the House of the Peasants in Moscow (February 27); the International Workers' Day celebrations in Moscow (March 8); the swearing-in of Red Army recruits in Moscow (March 18); the death of Sandro Moissi in Leningrad (March 18).

Goskinokalendar' No. 16 [April, 1924]: Topics covered include: a meet-

ing in the House of the Soviets to mark International Women's Day (March 8); the dedication of a monument to Lenin in Leningrad on the occasion of the seventh anniversary of his return to Russia (April 16).

Goskinokalendar' No. 17 [May, 1924]: Topics covered include: May Day ceremonies in Moscow and Leningrad.

Goskinokalendar' No. 18 [May, 1924]: Topics covered include: a spring-time festival in Tashkent; an irrigation project near Tashkent (March 21); the construction of a narrow gauge railroad to the old city in Samarkand (April 3); the meeting of the People's Soviet and the presidium of the Bukhara Central Committee in Bukhara; the commanders of the Bukhara detachment of the Red Army; tests of a sea-plane on the Amu Dar' River (April 17).

Goskinokalendar' No. 19 [May, 1924]: Topics covered include: tractors being tested at the auto-tractor school in Leningrad; the Second All-Union Conference of workers sponsored by *The Workers' Gazette* in Moscow; Eastern workers in the Communist University in Moscow; the workers of the Leningrad rubber plant, "Red Cockade," celebrating the fifty-third anniversary of the Paris Commune (March 18); the arrival of A.V. Lunacharsky in Leningrad (May 4).

Goskinokalendar' No. 20 [June 20, 1924]: Topics covered include: the opening of the International Red Stadium in the Lenin hills in Moscow (May 4); a celebration of physical culture in Vorovski Square in Moscow (May 4); Comsomols and Pioneers in the Lenin hills (May 18).

Goskinokalendar' No. 21 [June, 1924]: Topics covered include: the expulsion of German Communist Member Rosenberg from the Reichstag; the tomb of Lutovinov in Moscow; the People's Commissariat of Foreign Affairs in Moscow; the Vorovski monument in Moscow (May 11); the new home of the Swedish mission in Leningrad; the opening of the summer headquarters of the Moscow Auto Club (May 18).

Goskinokalendar' No. 22 [June, 1924]: Topics covered include: the arrival of President M.I. Kalinin in Novosibirsk for the First All-Siberian Party Conference (May 10); the crash of the Moscow-Chita express train near Ekaterinberg; the establishment of a radio station at the Leningrad military-electrical school (May 13); the opening of a boat house for the Leningrad rowing club (May 11); the chemical school in Moscow.

Goskinokalendar' No. 23 [June, 1924]: Topics covered include: Eduard Herriot, the new head of the French parliament; a fire at the First Agricultural and Home Industries Exhibition (June 13); a Leningrad demonstration against the May 18 murder of the Polish Communist Solomon Engel; a meeting of heads of workers' committees in Moscow; an excursion to the countryside by the printers of the Moscow Communications Collective (June 15).

Goskinokalendar' No. 24 [June, 1924]: Topics covered include: a work-

ers' festival in the Lenin hills in honor of the Fifth Congress of the Comintern (June 15); a meeting of workers and Red Army soldiers in Moscow (June 15); an October child being presented to delegates to the Fifth Congress of the Comintern; members of the Comintern attend the opening of a swimming pool built by the Moscow Municipal Soviet of Professional Unions (June 22).

Goskinokalendar' No. 25 [July, 1924]: Topics covered include: the celebration of the International Day of Co-operation in Leningrad, Rostov-on-Don, and Moscow (July 5).

Goskinokalendar' No. 26 [July, 1924]: The topic covered was the Third International Congress of Communists.

Goskinokalendar' No. 27 [July, 1924]: Topics covered include: the All-Union Congress of the Russian Communist Youth Union in Moscow (July 14); the opening of an electric generating station at the Kizilov mines near Ekaterinburg; the trolley near Dmitrov and Sadov Streets in Moscow (July 21); the opening of the automobile section of the "Spartacus" club; the opening of the "Aksai" medicinal springs at St. Aksai near Rostov-on-Don (July 10); an excursion from the House of the Peasants to Petrov-Razimov Academy (July 21).

Goskinokalendar' No. 28 [August, 1924]: Topics covered include: the conclusion of the trial of the Savinkovites (forty-three people accused of banditry and espionage) in Leningrad; a boxing match; reconstruction work by the Communications Collective in Rostov-on-Don (July 10); the start of the Moscow-London-Moscow bicycle race.

Goskinokalendar' No. 29 [August, 1924]: The topic covered was the protest demonstrations marking the tenth anniversary of the beginning of the First World War (August 3).

Goskinokalendar' No. 30 [August 27, 1924]: Topics covered include: the opening of the first Moscow Public Utilities Department bus line; a meeting of the Sixth Detachment of Red Army political workers in Moscow (August 20); the building of the workers' village named for the Third International at Traininsk Station near Moscow; celebrations in Ekaterinburg marking the fifth anniversary of that city's liberation from Kolchak's White Army (July 15); a pilgrimage to the Lenin Mausoleum.

Goskinokalendar' No. 31 [September, 1924]: Topics covered include: a speech by the high commander of the chemistry school (August 30); a review of Moscow District fireman; a chess match with living figures in Uritsk Square in Leningrad (July 20).

Goskinokalendar' No. 32 [September, 1924]: Topics covered include: International Children's week in Leningrad; the visit of Eddo Fimmen to Moscow; International Youth Day celebrations in Ekaterinburg; the 100 kilometer Moscow motorcycle race for the championship of the USSR (September 7).

Goskinokalendar' No. 33 [*September, 1924*]: Topics covered include: an athletic holiday for textile union members in Moscow's Red Stadium; the beginning of an 8000 kilometer bicycle race in Moscow (September 16).

Goskinokalendar' No. 34 [*September, 1924*]: Topics covered include: an agricultural exhibit in the village of Milet; work on the estate of the former Gethsemene Monastery in Moscow; a cattle-breeding center in Archangel; the automobile and motorcycle racing championships in Moscow.

Goskinokalendar' No. 35 [*October, 1924*]: Topics covered include: the funeral of V. Ia. Briusov in Moscow (October 12); the return of the participants in the Moscow-London-Moscow bicycle race; a colony of prefabricated houses; Moscow District electrical workers; the opening of an agricultural exhibit in the village of Bykov; testing the "Karlik" tractor.

Goskinokalendar' No. 36 [*October, 1924*]: Topics covered include: a Russian-German athletic meet in Moscow; a unity meeting with the workers of the "Red Presni" and citizens of Bukhara; the first all-union balloonists' competition in Moscow (October 24).

Goskinokalendar' No. 37 [*December, 1924*]: Topics covered include: the funeral in Moscow of V.M. Likhachev, the head of agit-prop for the Moscow branch of the Russian Communist party; the eradication of malaria breeding ponds: ceremonies at the plenary session of the meeting of the Moscow Committee of the International Organization for Aid to Fighters of the Revolution; the canine exhibition at the Central Criminal Investigation Unit of the NKVD.

Goskinokalendar' No. 38 [*December 15, 1924*]: Topics covered include: the erection of utility poles for bringing electricity from the Skaturski Power Station to Moscow; a tractor produced at the Kolomesk Factory.

Goskinokalendar' No. 39 [*December, 1924*]: Topics covered include: the appointment of L.B. Krasin as first Soviet ambassador to France; the arrival in Moscow of former Hungarian political prisoners (November 22); the conclusion of the Moscow-London-Moscow motorcycle race (November 23); the Comsomol cell school of the Factory Workers' Council of the Moscow-White Russia-Baltic railroad; the delivery of an automatic flour machine at the bakery of the Moscow Union of Producers' Co-ops.

Goskinokalendar' No. 40 [*January 4, 1925*]: Topics covered include: the arrival of Soviet Ambassador Kasin in Paris (December 4); dynamiting of the smokestack of the old ceramics plant; the celebration in Moscow of the first anniversary of the Second Pioneer Division of the "Red Defenders" factory.

Goskinokalendar' No. 41 [*January 13, 1925*]: Topics covered include: the gasoline-powered catapillar tractor produced at the Leningrad factory, "Bolshevik"; the first Russian automobiles participating in a race between Moscow and Leningrad and back (November 25).

Goskinokalendar' No. 42 [January, 1925]: Topics covered include: a Moscow conference to work out the first German-Soviet trade agreement (October 12, 1924); the ceremonial opening of the workers' housing project, "Third International"; the opening of a skating rink at the State Mint in Moscow (January 1).

Goskinokalendar' No. 43 [January, 1925]: Topics covered include: the arrival in Moscow of the French Ambassador, Jean P. Hérbet; Gaston Doumergue, President of the French Republic.

Goskinokalendar' No. 44 [January, 1925]: Topics covered include: a conference of workers and peasants in Moscow sponsored by the Central Committee of the Russian Communist Party (January 14-16); a meeting in the Winter Palace to mark the fifth anniversary of the liquidation of illiteracy; the arrival in Moscow of the first Soviet heating system, designed by Leningrad engineer Ia. M. Gakkelia (January 16).

Goskinokalendar' No. 45 [1925]: Topics covered include: a cross-country ski competition on the Moscow River; the second All-Union Conference of workers, peasants, soldiers, and Pioneers, sponsored by *Pravda*.

Goskinokalendar' No. 46 [January, 1925]: "Produced by Kul'tkino. Photography and editing G.M. Lemberg." The newsreel covered the Moscow trial of the alleged agent provocateur I.F. Okladskii.

Goskinokalendar' No. 47 [February, 1925]: Topics covered include: Polish Ambassador Kentzhinski presenting his credentials at the Kremlin (January 23); the arrival at Alexandrov Station (White Russia) of the heating system manufactured in Germany under the supervision of Iu. V. Lomonosov (January 23); celebrations marking the one-hundredth anniversary of the Bolshoi Theatre (February 1-2).

Goskinokalendar' No. 48 [March, 1925]: Topics covered include: the first All-Union teachers' conference in Moscow (January 12-17); ceremonies at the Russian-Eastern Trade House in Moscow dedicated to the memory of Sun Yat Sen (March 14).

Goskinokalendar' No. 49 [March, 1925]: Topics covered include: ceremonies marking the first anniversary of Lenin's death; the opening of the XIII Moscow Provincial Party Congress; a memorial ceremony by Eastern workers at Communist University in memory of the Chinese railroad strike of February 7, 1923.

Goskinokalendar' No. 50 [March, 1925]: The newsreel covered the Moscow Regional Conference of Textile Workers (February 13-14).

Goskinokalendar' No. 51 [April 12, 1925]: Topics covered included: the Moscow trial of Polish priest Usas, charged with immoral behavior; the Moscow conference of the IV Division of Comsomols; the election of the Moscow Soviet.

Goskinokalendar' No. 52 [April, 1925]: Topics covered include: an ex-

hibition of products from the tannery factory school; delegates arriving in Moscow for the IV Provincial Congress of Workers and Peasants (March 5-8).

Goskinokalendar' No. 53 [April, 1925]: Topics covered include: the arrival in Moscow of the body of the pilot Shplina, killed in an air crash in Tiflis; a Moscow meeting on the condition of women workers in the Soviet East; "On April 8 there returned to Moscow the agit-plane of the Society of Friends of the Air Fleet, 'Face of the Countryside,' that had taken off on February 2 to work for the agit department of the RSFSR"; the departure for Japan of the plenipotentiary representative of the USSR, V.L. Kopp.

Credits

Production:	Goskino (beginning in 1924, Kul'tkino, the documentary section of Goskino headed by Vertov)
Producer, Director:	Dziga Vertov
Photography:	the staff of Goskino and Kul'tkino
Editor:	Elizaveta Svilova, Grigori Lemberg
Length:	each issue was one reel, 200-300 meters (approximately 10 to 15 minutes running time)

Note

My source for all descriptions of *Goskinokalendar'* issues is Poliakov and Drobashenko's *Sovetskaia Kinokhronika, 1918-1925*, pp. 71-110. Judging by the lengths given by Poliakov and Drobashenko for each issue described, the following descriptions may be regarded as especially fragmentary: *Goskinokalendar'* Nos. 3, 8, 15, 24, 28, 37, 40, 45, 53. The Arkhiv Dzigi Vertova contains montage lists for *Goskinokalendar'* Nos. 6, 11, 14, 16, 17, 18, 19, 20, 23, 25, 26, 28, 30, 31, 32, 33, 34, 36, 37, 41, 42, 43, 44, 46, 47, 48, 49, 50, 51, 52, 53 as item 28. It also contains shooting instructions as item 22.

*16 **Segodnia** [Today, 1923]

According to A.V. Machereta's *Sovetskie khudozhestvennyye fil'my*, vol. 1, (Moscow: Iskusstvo, 1961) the film consists of an animated map of Europe and the USSR on which "symbolic signs" are used to depict the struggle between Communism and emerging fascist forces (p. 49).

Credits

Production:	Goskino
"Author-Supervisor":	Dziga Vertov
Animation:	Ivan Beliakov, B. Volkov
Photography:	Mikhail Kaufman
Released:	December, 1923
Length:	195 meters (approximately 10 minutes running time)

Note

According to Machereta, prints of the film no longer exist (p. 49).

Machereta (p. 49) and others see *Segodnia* as the first Soviet animation. However, Vertov refers to an earlier animation made by *Kinopravda* cameraman Boris Frantsisson (see "Kinoreklama" in Vertov's *Stat'i, dnevniki, zamysly*, edited with an introduction by Sergei Drobashenko (Moscow: Iskusstvo, 1966), p. 61).

17 Sovetskie igrushki [Soviet Toys, 1924]

The film opens with a fat Nepman stuffing himself with food and wine. A dancing girl performs upon the table in front of him until he devours her as well. He momentarily turns into a pig. The Nepman is blessed by the Pope and an Islamic Mullah. He is then attacked by a worker and a peasant who, merging into a single figure, slit the Nepman's belly from which flows money and contraband. Red Army soldiers guard the Nepman and hang as decorations on a Christmas tree. The film ends with the appearance of a caricatured kinok, who has a whirling shutter for a mouth and lenses for eyes. A final title advertises the services of Goskino.

Credits

Production:	Kul'tkino (the documentary section of Goskino headed by Vertov)
"Author-Supervisor";	Dziga Vertov
Animators:	Ivan Beliaikov, Aleksandr Ivanov, Aleksandr Bushkin
Camerman:	A. Dorn
Released:	February, 1924
Length:	349 meters (approximately 15½ minutes running time)

Note

According to Machereta's *Sovetskie khudozhestvennyye fil'my*, vol. 1 (p. 79), the film was commissioned by the State Bank and its caricatures were patterned after similar political caricatures appearing in *Pravda*.

*18 Iumoreski [Humoresques, 1924]

A three-part animation whose sections were labeled: "Grimasy Parizha" ("The Affectations of Paris"), "Poincare" and "Chervonets" ("The Ten Rouble Note"). Machereta's *Sovetskie khudozhestvennyye fil'my*, vol. 1 (p. 80) describes the two last sections in the following manner:

1. The events in Germany cause Poincare to shed a flood of tears. He dons galoshes and wades through the tears.

2. A Soviet ten rouble note, racing an American dollar and a German mark, gains speed and overtakes the other currencies.

Credits

Production:	Kul'tkino (the documentary section of Goskino headed by Vertov)
"Author-Director":	Dziga Vertov
Art Director:	Aleksandr Bushkin
Animators:	B. Volkov, B. Egerev
Photography:	Ivan Beliakov
Length:	60 meters (approximately three minutes running time)

Note

Abramov believes this material to have been part of *Kinopravda* No. 18 (*Dziga Vertov*, p. 37). However, it was not part of the print of *Kinopravda* No. 18 that I viewed.

***19 Daesh' vozdukh** [*You Give Us the Sky*, 1924]

A film about aviation. In his unpublished "Konspekt; tvorchesk avtobiografiia" Vertov describes this film as "three studies" and lists it as three separate works (p. 2).

Credits

Production:	Kul'tkino (the documentary section of Goskino headed by Vertov)
Producer, Director:	Dziga Vertov
Photography:	Mikhail Kaufman
Length:	one reel (10-15 minutes running time)

20 Kinoglaz [*The Cinema Eye*, 1924]

Opening titles of the film announce that it is "The First Exploration of 'Life Caught Unawares'" and "The First Non-artificial Cinema Object, Made Without a Scenario, Actors or a Studio." An iris opens to reveal a sequence of very short cuts of spectators watching a small group of women and men dancing and embracing and the titles, "A Religious Festival" "Or How Liquor Affects Women." We are then taken to "The Pioneer Village" where two Pioneers paste up a poster announcing "International Co-op Day." The Pioneers cross a dam carrying more posters and pass Pioneers lined up in columns on a road. They hang a poster with the words: "Workers and Peasants Come." A man with an accordion leads a line of children down a road and then up to the camera. The Pioneers hang a poster with the words, "The Co-op Fights Overpricing. Did You Help the Co-op?" Three members of the "Revolution" Squad of Pioneers, "Little Gypsy" and "Curley Hair" [Dziganioniak and Kopchivska], and Latishov investigate meat prices charged by private merchants in the market. "Curley Head's" mother goes to the market to buy meat. A

poster: "Don't support profiteers. Buy at the Co-op" is followed by a shot of her buying meat. Latishov asks the butcher the price of the meat amid a crowd gathered around his stall. The column of Pioneers marches through the market urging shoppers to go "To the Co-op." "Curley Head's" mother, in a reverse action shot, walks backward into the Co-op meat market. The title "The Cinema Eye reverses time" is followed by a sequence in which the slaughtering of a cow is undone in reverse action until the cow is shipped back to the pasture in a railroad car. Pioneer Latishov is on the farm delivering a letter. The opening of the letter is followed by a shot of animated script appearing on a white surface. The words read: "End of First Reel."

The second reel begins with "Morning in the Pioneer Camp." Pioneers wash themselves in a stream, give haircuts to adults, wash and fix utensils, play checkers, visit a medical tent, entertain a group of pre-schoolers, read in a reading room, dig a hole for a large cauldron, raise a tent, and draw water (many of these shots are in a circular matte). Shots of the Pioneers preparing for a ceremony are intercut with Pioneers around a flagpole and a drummer walking down a road gathering children behind him. Adults thank the Pioneers for their efforts and an animated script (as above) writes, "The Cinema Eye describes the building and opening of the camp." Children and adults pass through a gate. An older Pioneer administers an oath to a group of children and leads a parade of new inductees. A woman worker and a woman peasant speak to the group, the latter proclaiming, "Although our children no longer attend church, I am grateful to you." (The title is wiped on word by word, each word appearing only after the previous word has been wiped off, a device used for most of the film's longer titles.) A new inductee declares: "We rural Pioneers will study with you" and "We will march in step with you." The sign "Pioneer Post No. 1" is followed by a sequence of short cuts of a flag-raising and the animated script announcing the end of the second reel.

The first sequence of the third reel is a study of "how the Chinese magician Chan-Ti-Chan earns his bread." The magician leaves his apartment building, walks down a street, sets up, and rings a bell to attract an audience composed largely of children. Amid shots of the magician performing tricks with spinning balls and metal rings and string, comes an elaborate multi-part title in which short phrases appear individually in various parts of the frame: "Wat" "ch" (deliberately misspelled to indicate a Chinese accent), "ordinary string" "ordinary hand" "ordinary string" "here is the string" "presto" "here is the string" "ordinary hand." Using a similarly constructed title, the sequence depicts the magician making a live mouse appear under a bowl. A title announces that the magician has earned his bread. A second title, "From a Pioneer's diary: if time went

backwards, the bread would return to the bakery" is followed by animated script announcing that the Cinema Eye will put the Pioneer's idea into practice. Piles of loaves and a clock spinning backwards are followed by a sequence in which bread is taken, through reverse action shots, through the bakery and mill, through railroad cars, back into the field as grain. Back in the country, we are introduced to the mother of five Pioneers and a Comsomol. Pioneers led by Squad Leader Boria fix a "poor widow's" hut and implements and help her with harvesting and threshing. The animated script writes: "Young Leninists Help." Latishov delivers a letter to a man standing in a group threshing wheat. "The Cinema Eye instructs in the art of diving." Pioneers diving at a pond are seen diving in and then, in reverse action, springing back up onto the diving board. Animated script announces the end of the third reel.

The fourth reel begins with the Pioneers' trip upriver to the village of Sannikov. Led by Boria, the Pioneers leave their boats, go up a hillside, and march through the village carrying a flag as the villagers look on. "The Cinema Eye witnesses the birth of a village squad of Young Leninists." Boria addresses a group gathered around him and distributes literature to them: "Le" "nin" "all" "his" "life" "worked" "and" "struggled" "for" "workers" "and" "peasants." "Young" "Leninists" "continue" "that" "which" "Lenin" "began" (as in *Kinopravda* No. 21). Animated script: "the last day with the village children; 'attacking' the camp." As the Pioneers watch, a group of about fifty children run over small hills toward the camp. A flag raising ceremony involving the village children and Pioneers is followed by a title in animated script: "An elephant arrives in Moscow at the same time as the Pioneers." An elephant walks out of a freight car and is escorted through a street by mounted police while spectators watch from apartment house windows (however, no Pioneers are seen during this sequence). At the end of the sequence, animated script announces the end of the fourth reel.

The fifth reel begins with the awakening of "sleepers," including a sleeping child and a man in a doorway. This latter figure and others seen lying and sitting in the street are identified as "Homeless" "Thief" and "Drug Addict." "Permanently asleep" is a man in his coffin "murdered at the Mosselprom Bar, which is directly below a Pioneer Club." Pioneers looking out a window are intercut with a shot of a man at a table drinking and smoking. Shura, a Pioneer girl, collects a bill from the man and then from three men at an outdoor table. A close-up of the box she is carrying reveals that she is collecting money for an anti-tuberculosis fund. She leaves the men at the table with a leaflet that proclaims: "Adults! Smoking and alcohol help TB and hurt us." The three men at the outdoor table are seen drinking beer while the Pioneers seen previously gather handfuls of leaflets and drop them down upon the drinkers. One of the drinkers picks

up a leaflet which, in close-up, becomes a cut out animation. In the animation, a Pioneer reads an ultimatum to a seated drinker and smoker identified as a "friend of TB." At the end of the animation, the men continue their drinking and the camera tracks with Shura as she walks down Tverska Street. A title announcing that we still see the street from the camera's point of view is followed by shots of the street and trolleys from above, in reverse and undercranked. On our way to the Sukharevka Market, we see more shots of trolleys and shots taken from trolleys of people in the street. In the market, shoppers and merchants are followed by a shot of a spinning gramophone record on which the shadow of the camera and cameraman fall. Shura asks a butcher to "donate to the fight against TB." We are then taken to Karatchikov sanatorium via undercranked shots taken from a trolley. In the sanatorium, patients in white robes speak and gesture to the camera, their words illustrated with elaborate multi-part titles (as were used with the Chinese magician). One patient claims not to be born yet, another claims to be Christ and a third asks that we admire her beauty. "The devil take icons" says another, "Bread is my God." Back at the market, we are introduced to "Chervonets" who we are told is a patient recently released from the sanatorium. "Chervonets" tells those around him that he will not exchange ten-rouble notes (the source of his nickname) for dollars. Others in the market are engaged in "dark dealings," such as gambling, currency speculation, and prostitution. The reel ends with what appear to be hidden-camera shots of these activities.

Reel six begins with a shot of the Ambulance Center where a dispatcher answers a call concerning a suffocating maintenance worker. We travel with the ambulance to the scene and witness attempts to revive the man with artificial respiration and an injection. The man's wife is identified among those at the accident scene. The man is finally put on a stretcher and taken into the ambulance. There is a dissolve to a shot taken from a trolley en route to a building identified as a tuberculosis clinic. A doctor and nurse are seen examining a patient and other doctors are seen operating. A poster declares that tuberculosis is a capitalist disease which must be stamped out by workers and peasants. We see shots of a chest X-ray, children being examined, and children in a ward. A man gets dressed after being examined. The reel then concludes with a number of apparently unrelated sequences: hidden-camera shots of black market dealings, shots taken from inside a moving car, and a sequence of an unidentified moustachioed man addressing an audience. No title cards indicate what he is saying. The reel ends without a note in animated script.

Reel seven continues with unrelated shots and sequences. Included is material from *Kinopravda* No. 23 as well as material that appears to be related to *Shagai*, *Sovet!* These films were released after *Kinoglaz* and, as

most sources list *Kinoglaz* as six reels in length, this material probably was not part of the original. The last titles of the seventh reel appear to be from *Shagai, Sovet!*

Credits

Production:	Kul'tkino (the documentary section of Goskino headed by Vertov)
"Cinema Scout":	Dziga Vertov
Photography:	Mikhail Kaufman, Il'ia Kopalin
Editor:	Elizaveta Svilova
Length:	According to Ia. M. Makhlina's <i>Repertuarnyi ukazatel' kinorepertuar</i> (Moscow: Kinofotizdat, 1936), the original film was six reels, 1627 meters in length (p. 153). This would have yielded a running time of approximately 82 minutes. Archival prints, containing unrelated material, are seven reels, 1791 meters in length (approximate running time: 95 minutes).
Released:	October 13, 1924

Note

The Arkhiv Dzigi Vertova contains a montage list of the original film as item 24. The above description is taken from my own montage list, the result of screenings of the film at several archives. An English language translation of the film's titles has been prepared by Leokadija Maciunas for Anthology Film Archives. For the above description, I have used my own translations of the titles, which differ slightly from those of Mr. Maciunas.

*21 Sovkino Newsreels [1925?]

The Arkhiv Dzigi Vertova contains montage lists for Nos. 1, 2, 4, 5, 6, and 7 of a newsreel labeled *Sovkino* as item 28. The montage lists are dated February, 1925. One of them appears to concern the May Day events of 1925, while another concerns the Seventh Anniversary of the Red Army on February 23, 1925. In his "Konspekt; tvorchesk. avtobiografiia," Vertov mentions twenty-one issues of a journal he refers to as *Khronika-molnii* (*Cinema Lightning*) (p. 1). Although no date is given for these "cinema telegrams," their place in Vertov's loosely constructed listing would put them in approximately this period.

*22 Zagranichnyi Pokhod sudov Baltiiskogo flota kreisera "Avrora" i uchebnogo sudna "Komsomolets" [The Foreign Cruise of the Ships of the Baltic Fleet, the Cruiser "Aurora" And the Training Ship "Comsomol", 1925] Description unavailable.

Credits

Production:	Kul'tkino (the documentary section of Sovkino — formerly Goskino — headed by Vertov)
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Producer,
 Director: Dziga Vertov
 Supervisor of
 Photography: M. Pertsovich
 Photography: A. Andriukhin
 Released: August 7, 1925

Note

The Arkhiv Dzigi Vertova contains a montage list of the film as item 29.

23 **Shagai, Sovet!** [*Stride, Soviet!*, 1926]

The film begins with the credits and the subtitle: "The Moscow Municipal Soviet Needs You, As It Did in the Past, As it Will in the Future." The first images are of a city skyline, an auditorium full of people, factories, machinery, a light bulb, a water faucet, and a radiator. Intercut with these images are titles that indicate that "today" all of these are working well. We then see contrasting images of the "nightmare" of previous years: idle factory machinery, people queuing, a trolley wreck, soldiers on the street and in trucks, soldiers firing a flame thrower. We see famine victims, including women, children and horses. The faucet seen previously is turned, but no water comes out. A man hauls firewood and hands are seen tearing up books (*Keys To Happiness*, *The Victors Vanquished*, *The First Swallows*, *The Old Testament*) to feed a stove. We see dead horses, a dead camel, starving children and a factory chimney falling. The titles "through typhus," "through hunger," "through cholera," "through death," are intercut with shots of insects, microbes, starving children and emaciated corpses. The title cards, "toward a victory over cold," "toward a victory over hunger," "toward a complete victory for the Revolution," appear amid shots of a man splitting logs, a soup kitchen, and a political parade.

The second reel begins with shots of wreckage intercut with shots of Lenin speaking from the balcony of the Moscow Soviet. As titles paraphrase his call "for great sacrifices," "to the struggle," "for the Soviet Revolution," we see soldiers charging off a boat, cannons firing, soldiers marching, and more wreckage. Titles inform us that against this background of struggle, the Moscow Soviet "on one hand aids in the fighting," "and on the other, overcomes the devastation." We see model schools opened, new workers' housing being constructed, trolleys being repaired and then back in operation. Shots of bread being rationed give way to a stop-action shot of loaves forming themselves into a pile. We see bread and soup on a long table in a workers' cafeteria and the workers themselves dissolved onto the screen, eating. The titles "from mutilated plants and factories," "to industrial development" are illustrated by shots of wreckage giving way to shots of factories and men at work in them. Utility workers stringing wire on a pole and a shot of a dynamo are

followed by the title: "electrification of the villages." We see wires attached to a log cabin and an electric bulb onto which is superimposed a close-up of Lenin.

Reel three begins with shots of workers putting a large red star on a building and the titles, "from all the factories and plants" "to Red Square." We see a large crowd and a military parade near the Kremlin. A speaker says "Comrades!" "there is no time to rest." "The Soviet calls you to a new war," "the war against destruction." We see people building houses, collecting wood, working on masonry, and painting what are identified as complete workers' quarters. "We open schools" is illustrated by shots of children at desks and at a lab table. "We fight unemployment" is illustrated by shots of men in a labor hall. "We fight prostitution" is illustrated by shots of a group of women working at sewing machines and eating at a communal table. "We fight disease" is illustrated with shots of a doctor inoculating a man and of a maternity ward. A water truck aids in "the fight against dirt" and a man being fingerprinted represents "the fight against crime."

The fourth reel begins in the Finance Department of the Moscow Soviet, which is engaged in waging "war against profiteering." Workers buy clothing and furniture and move into a new apartment on "workers' credit." The worker in his new apartment shaves and dresses to go out. The title, "the Soviet concerns itself with the instruction of workers," is illustrated by shots of people in a reading room. Titles announcing that the Soviet concerns itself with the workers' health and "takes care of his children from their mother's womb" "and further" are illustrated by shots of a maternity clinic, a newborn baby, and a nursery in which the children are given clothing and food. Children are seen in grammar school. Boys and girls in a trade school are seen working on a small machine.

Reel five begins with the title, "the Soviet helps the peasants," followed by a shot of a handshake on which the word "unity" is superimposed (as in *Kinopravda* No. 21). We see the construction of bridges, roads, and a village reading room. A volunteer brigade terraces a hillside, followed by shots of a peasant co-op. Agricultural machinery, horses, and pigs are "bought on credit." The newly bought machinery harvests a grain crop. Titles caption the images of "a new dam" and "a new bridge." After a shot of a city street, we are told in a title that "the Soviet meets the needs of sick and disabled workers." The title is illustrated by shots of people sewing in a (Ukrainian?) workshop for the deaf. "The blind" are seen making baskets and brushes and, in an orphanage run by the Soviet, children are taught to read and write. Shots of other orphans learning trades such as shoemaking and carpentry are intercut with shots of broken ice flowing down a river.

Reel six begins with close-ups of parts of cars and buses which, intercut with titles, give the impression of a political rally attended only by these vehicles. After welcoming his listeners, the loudspeaker states: "We fight on the economic front": "instead of rifles," "hammers," "axes," "shovels," "saws"; "instead of bullets," "nails," "screws," "bricks." All of these titles are illustrated by shots of the objects referred to. "Instead of" is followed by a shot of ruined buildings and the title "restored" is followed by shots of smoke coming from a factory and factory machines working. A wrecked locomotive is replaced by a functioning locomotive; a cannon being fired is replaced by a surveyor; a battlefield is replaced by tractors plowing agricultural land. We return to close-ups of parts of vehicles at the rally. The title card, "the hearts of the machines are beating," leads to a sequence of numerous shots of factory equipment at work. A banner bearing Lenin's slogan: "from thousands — millions" is seen from a moving vehicle. The reel ends with a bus's eye view of a traffic cop.

Reel seven begins with a title asking, "On what course are you?" The question is illustrated by undercranked shots of trolleys in a busy square. Title cards, each illustrated by one or two shots, ask the audience if their evenings are spent in church or at night school, the workers' club or the beerhall, the night dispensary or the flophouse. "The evening is full of contrasts" is followed by a sequence of short shots of a dancer, a child in rags, a pool hall, a man with a gun, a woman drinking, fingers playing a piano, a ballet dancer, an ice skater, fingers typing out a tickertape, a car being directed by a traffic cop, buses passing, a curtain being pulled back to reveal drinkers in a beerhall, dancers' feet, a gramophone record, and a woman in a kimono. A title announces, "War without mercy is declared to improve morals." The images end with the title, "The Soviet advocates physical culture." This is followed by shots of mass gymnastics, children exercising, and skiers. "A reading room" is illustrated by shots of the reading room and of Lenin's slogan hung over it: "Without books, there is no culture." A man is treated by a nurse in a "night clinic." In "a workers' club," members play checkers and listen to a radio. The people around the radio discuss an earlier meeting held at the Soviet. The meeting was about electrification and there are cutaways to electric bulbs and an electric sign in the shape of Lenin's face. Shots of Lenin's lying in state (as in *Kinopravda* No. 21) are followed by the titles, "Don't forget," "each electric light," "each new machine," "continues the work of Lenin" (these comments, ostensibly originating from the discussion at the workers' club, are intercut with shots of light bulbs and machinery). The film ends with a sequence in which shots of machinery and streets lit at night are intercut with the titles, "We strive" "to build a new world." "build, Soviet"

"Stride, Soviet." An electric sign declares: "Socialist Russia will emerge from the Russia of the NEP." We see Lenin speaking and machinery wheels turning.

Credits

Production:	Kul'tkino (the documentary section of Sovkino — formerly Goskino — headed by Vertov)
"Supervisor":	Dziga Vertov
"Assistant":	Elizaveta Svilova
"Head Cameraman":	Ivan Beliakov
"Cinema Scout":	Il'ia Kopalin
Released:	July 23, 1926
Length:	According to <i>Repertuarnyi ukazatel' kinorepertuar</i> , the original film was 1650 meters in length, divided into seven reels (p. 200). This would have yielded a running time of approximately 83 minutes. The longest archival print I have been able to find is 1481 meters, approximately 74 minutes in length.

Note

The Arkhiv Dzigi Vertova contains a scenario (item 36), a montage list of the original film (item 40), and a shooting schedule (item 31). A partial montage list appears in Harvey Denkin's "Linguistic Models in Early Soviet Cinema," *Cinema Journal*, 17, No. 1 (Fall, 1977), 1-13. The description above is taken from a montage list compiled during my own viewing of several archival prints. A translation of the film's titles has been prepared by Matt Sliwowski for Anthology Film Archives. The titles used above are my own translation and differ slightly from Mr. Sliwowski's.

24 *Shestaia chast' mira* [Sixth Part of the Earth, 1926]

The film begins with credits and (in some prints) the subtitle: "Gostorg, the Export and Import Agency of the USSR." An airplane flies over a city "in a nation" "of capitalists." A sequence composed of quarter-meter to one-meter shots is dominated by close-ups of the faces, hands, and feet of men and women in a curtained room eating, smoking, dancing "the fox trot," and being served by a chambermaid. Toward the end of the sequence, the "capitalists" are intercut with shots of workers in Europe and "slaves" in "the colonies." These are followed by night shots of Russian and German streets leading to a cabaret featuring black dancers on stage and a black jazz band. The "chocolate boys" dance number is intercut with a shot of Africans emerging from a thatched hut. The cabaret sequence continues with an increasingly rapid montage of the hands and faces of the black jazz band and the dancers. These images are then intercut with a continuation of the original sequence in the curtained

room. The first reel ends with a montage of close-ups of the hands and face of the black piano player.

The second reel begins with a series of titles and shots linking shepherds who bathe their animals in the surf and the river. (As is the case with titles throughout the second and third reels, phrases often begin with the word, "You," in either the formal or familiar usage.) Titles and shots link a man riding a donkey in an Asian street, a reindeer herder in Siberia, a woodsman, a hunter, a fisherman, and a factory worker. The sequence ends with the titles "and You," "who overthrew the Capitalists in October," "who discovered the path to a new life." A parade in Moscow is intercut with shots of men, women and children from different Soviet ethnic groups: "Tartars", "Buriats" "Uzbeks" "Kalmucks" "Khakazians" "Caucasian mountainers" and Inuit. All of these people are seen in native costume in one or two shots. However, with the Inuit, we see a more elaborate sequence involving a reindeer race. This is followed by a "goat tearing" festival in Soviet Asia. Shots of Siberian children playing with a tame fox are followed by the activities of farmers, fishermen and weavers. The reel ends with the titles, "In your hands" "is the sixth" "part" "of the earth," followed by a shot of people in ethnic costumes standing around a globe.

The third reel opens with title cards linking shots of people in locales "from the Kremlin" "to the Chinese border," "from Matochkin" "to Bukhara," "from New Russia" "to Leningrad," "from a lighthouse above the Arctic Circle" "to the Caucasus," "from the golden eagle on the hand of a Kirghis" "to loons on Arctic Ocean rocks," "from Polar owls" "to Black Sea seagulls." The titles, "all" "in your" "hands," are followed by shots of pigs, goats and reindeer intercut with the word "your." An Inuit hunter shoots a silver fox and captures a bear. Arab shepherds barter sheep. The titles, "your factories," "your oil," "your cotton," are all illustrated as are the titles that follow: "wool," "fish," "flax," "tobacco." The reel ends with a longer sequence in which grain is harvested, processed and loaded onto a ship.

The fourth reel begins with shots of trains, horses, and ox carts carrying goods "along all the roads of the Soviet nation." We see camel caravans and nomads driving their herds. Fruit is packed into boxes marked "Gostorg." We see the word again at the trading posts where fur and flax are brought. In a sequence of shots "at dockside" the word is superimposed on a train onto which is loaded a crate labeled "Ford." The sides of oil storage tanks and barrels of oil read "Gostorg No. 1." Grain "in an endless flow" is loaded into the holds of "foreign ships." The reel ends with a montage of shots taken at Gostorg trading posts "where there are no

roads," where fur and feathers are unloaded "destined for export to capitalist countries."

Reel five begins "far" "beyond the Arctic Circle" "where the sun does not set for half a year" "and night lasts half a year." Inuit await the arrival of a Gostorg freighter. The freighter is sighted and they go on board, where sacks of produce, bolts of cloth, guns, and other manufactured items are presented to them. An Inuit accepts a cigar and a group of Inuit "listen to a record of Lenin himself." The ship departs with its pelts. A title card announcing "and here in capitalist countries" is followed by a short segment of the film's opening sequence. Furs are seen at the Leipzig Fair where "the pelts obtained by Tunguses, Ostiaks, and Samoyeds are exchanged for machines for the Soviet nation." The fur display is followed by titles explaining that even the nations still living under capitalism contribute to socialism through this trade. Machinery, including "machines to build machines" is seen at work, followed by shots of Inuit and Asian peoples. The title: "they build socialism" is followed by shots of tractors on a peasant co-op and a sequence showing various factory machines at work in what are identified as Socialist plants and factories, (Beginning with the shots of the Inuit and Asians, the word, "together," is used to join the people seen at work in this last sequence.)

The sixth reel begins with another set of titles linking images of people and locales on the Black Sea, "frozen on Baltic shores," "someone entering into unknown arctic wastes." The sequence goes on to show us the remnants of pre-Revolutionary culture in these distant areas: people working the soil with a stick, women in veils, a man counting beads, a woman dancing in oriental costume. "There is still a place" "where shamans practice." An Inuit slits the throat of a reindeer and other Inuit dance in a circle. After the title, "the old ways pass slowly," we see Arabs going into a mosque, Russians going into a church and Buddhists in a temple. In contrast, "I see" in the Black Sea, where "ships are stuck in the ice," the icebreaker *Lenin* "breaks the ice with its prow." The ship works "to clear the way" "for our freighters" "so that they may exchange our grain," "may exchange our furs," "for the machinery we need". These titles are intercut with shots of Leningrad's port, grain being loaded at the Gostorg pier, a dynamo superimposed on a worker, shots of workers and factory machinery. Another sequence beginning with the title "I see" shows an Arab woman throwing off her veil, an oriental woman reading, a group of Buriats reading an oriental language edition of *Pravda*, Mongol children in a Pioneer camp, a reindeer at a veterinarian clinic, the opening of an irrigation canal, the installation of electricity in a village and the switching on of a light bulb in a hut, and the operation of a hydroelectric station (all introduced with title cards). Smoke rising from chimneys is intercut with the titles, "factories," "and still more factories." Stalin

speaking into a microphone is followed by the titles, "We want to make" "not only processed cotton," "but the machines necessary for processing cotton"; "we want to make" "not only tractors," "but machines to make tractors" (titles illustrated by shots of the products and machinery referred to). "In our country, socialism" is followed by a shot of Lenin's portrait on the Kremlin wall and the Lenin Mausoleum. "For the workers of the West" is followed by a shot of a German Communist rally. "For the workers of the East" is followed first by shots of coolies and colonial soldiers and then by shots of Chinese soldiers marching. The film ends with shots of a piston driving a wheel intercut with the words of the final titles: "Into the current" "of the common" "socialist" "economy."

Credits

Production:	Kul'tkino (the documentary section of Sovkino — formerly Goskino — headed by Vertov)
"Author-Supervisor":	Dziga Vertov
Assistant Director:	Elizaveta Svilova
Head Cameraman:	Mikhail Kaufman
Photography:	Ivan Beliakov, Samuel Benderskii, Nikolai Konstantinov, Aleksandr Lemberg, Nikolai Strukov, Iakov Tolchan, Petr Zotov
"Cinema scouts":	Alexandr' Kagarlitskii, Il'ia Kopalín, Boris Kudinov
Music:	Berezovskii
Released:	December 31, 1926
Length:	According to <i>Repertuarnyi ukazatel' kinorepertuar</i> , the original film was 1767 meters in length, divided into six reels (p. 201). This would have yielded a running time of approximately 89 minutes. The longest archival print I have been able to find is 1529 meters, approximately 77 minutes in length.

Note

The Arkhiv Dzigi Vertova contains a scenario (item 37), a montage list (item 39), musical instructions for the original film (item 38), and miscellaneous production materials (item 34). The description above is taken from a montage list compiled during my own viewing of several archival prints. It should be noted that the titles of the film may be read apart from the film as a poem and that Reinhard Urbach of the Oesterreichisches Filmmuseum has arranged a German translation of the titles in this manner. Matt Sliwowski has prepared an English translation of the titles for Anthology Film Archives. My own translation of titles (used above) differs somewhat from that of Mr. Sliwowski.

25 Odinnadtsatyi [*The Eleventh Year*, 1928]

Along with the opening credits, the film contains a dedication from

VUFKU to the Soviet Ukraine and the entire USSR. The first image is a shot from the air of a biplane over a city. "Halfway between Dnepropetrovsk and Zaporozh, the 'Insatiable' rapids pour over the rocks" Shots of the rapids are followed by titles that name geological formations including "Catherine's Chair," "The Hero," and "The Love Rock." We see the skeleton of a 2000-year-old Scythian on the hill where it has been uncovered. The title, "the assault on the Dnepr" is followed by shots of steam shovels and mine carts. Double, triple, and double split-screen shots are filled with images of men and machinery digging. Men carrying rocks are intercut with a steam shovel. The movements of three men with hammers hitting a spike are enhanced by a montage of very short cuts (5-10 frames), in the middle of which comes the title, "echo," and the superimposition of the skeleton on the spike. A series of tracking shots through the construction site are followed by the title, "we build." A shot of a storage tank with the word "Dneprostroi" written on it is followed by a montage of short shots (4-13 frames) of two men driving a spike. The shot of the skeleton is repeated and we see men silhouetted against the sky. Blasters give a warning signal through a bell and a megaphone. We see the burning fuses, the skeleton and a series of explosions on a hillside intercut with the titles, "Here" "we build" "the largest hydroelectric station in Europe." The reel ends with a close-up of the skeleton's face.

Reel two begins with an image of flowing water superimposed onto houses in a village. The title, "electricity rises," is followed by shots of fast-flowing water and a utility pole. Shots of peasants harvesting potatoes and carrying water are intercut with a utility worker climbing a pole and attaching a wire while the peasants look on. We see a large number of peasants gathered around a building labeled "electric co-op." There follows a montage of shots of peasants working around an automatic threshing machine. The sequence ends with shots of piles of wheat silhouetted against a utility pole. Inside a factory, we see the entire floor from an overhead crane. This is followed by a sequence of close-ups of individual machines at work. This sequence, which includes superimpositions of machines upon machines, ends the reel.

Reel three begins with shots of miners going into the pits, followed by the title, "at the underground station of socialism." Miners push carts and dig with a pick. The wheel atop the mine elevator is silhouetted against an undercranked background of clouds passing by. Miners drill into rock, coal comes down a chute. Miners ride a cart, go up on an elevator, and are replaced by a shift made up of women. The titles, "in the land of Lenin," "under the banner" "of Lenin," are intercut with shots of the women at work in the mine. The following sequence intercuts mining shots, a steel factory, and workers in the factory with the titles, "the metal men," "under the banner of Lenin," "make an heroic thrust toward socialism."

The fourth reel begins with a shot of a wake behind a boat, followed by the title: "a sentry on the Black Sea." A shot of a sailor is followed by a shot of "a sentry on Volkhostroi" who guards the battleship *Red Ukraine*. "Voroshilov", a cavalry officer, sits in the saddle speaking to his troops. We see a watchtower on the Rumanian border and then return to the "electric co-op" for a meeting of a rural Comsomol unit. A group of people around a table and others entering are followed by a shot of an electric light coming through a window and the title, "Lenin's lamp in a peasant hut." We see a line of bungalows, identified as "workers' housing," a workers' club, and shots of women washing clothes. Amid shots of factory machinery, locomotives, and automatic spindles, come titles, "We are building blast furnaces"; "we turn out locomotive after locomotive," "machine tool after machine tool," "shop after shop." The titles, "the nation strives toward socialism" "on the ground," "under the ground," "and above the ground," are intercut with shots of locomotives, coal mines, and a formation of biplanes passing overhead. One spectator viewed in a close-up at the air display is identified as "Comrade from China," another as "Comrade from Africa." We see "the Tiuriu Co-op 'Self-Help,'" a refinery, a "Comrade from India," and a factory complex with the word, "Dneprostroi," superimposed upon it. Shots of spectators at a parade are intercut with tracking shots past a factory complex, superimpositions of two groups marching, double and triple split-screen shots of three marching lines, a cannon on a warship, and the title "We will not surrender the achievements of the Revolution." The reel ends with shots of soldiers, the battleship, and the title, "We shall give our lives."

Reel five begins with a sequence of marching workers silhouetted against the sky and the fires of blast furnaces. An enormous overhead crane passes the camera. Amid shots of machinery, workers, wheat, tractors, chimneys, and storage tanks, come the titles, "On the land confiscated from the landlords," "in the factories confiscated from capitalists," "rises" "the second" "ten years," "rises" "the eleventh" "year." Machines, a battleship, and a steam shovel are followed by a shot of loudspeakers on the Kremlin wall and the title, "to the victory of Socialism in our country." Close-ups of the faces of men, women, soldiers, and a girl are followed by the title: "to the victory of Communism in all nations." Close-ups of the individuals seen above are followed by the title, "forward." Soldiers march to the camera, a machine wheel spins, people work around an automatic thresher (as they did earlier in the film), flames emerge from a blast furnace, the giant overhead crane passes by the camera, asbestos shoots out of a pipe, a girl marches by, wheels and pistons turn, farmers pitch hay, a man stokes a furnace, chimneys spew forth smoke, the giant crane passes again, pistons turn in cylinders, water flows by, more pistons turn.

Credits

Production:	VUFKU (the All-Ukrainian Photo and Cinema Administration)
"Author-Supervisor":	Dziga Vertov
Assistant:	Elizaveta Svilova
Photography:	Mikhail Kaufman
Technician:	I. Komel'nikov
Released:	May 15, 1928
Length:	According to <i>Repertuarnyi ukazatel' kinorepertuar</i> , the original film was 1600 meters in length, divided into five reels (p. 168). This would have yielded a running time of approximately 80 minutes. The longest archival print I have been able to find is 1197 meters, approximately 60 minutes running time.

Note

The Arkhiv Dzigi Vertova contains a scenario (item 46), a shooting schedule (item 42), a musical scenario (item 43), and a montage list of the film (item 52). It also contains a scenario for "10 let Oktiabria," the original title of the film (item 41). The above (fragmentary) description is taken from a montage list based on my own viewing of several archival prints. Other descriptions of the film have not yielded significant insight into the nature of the missing 400 meters. An English translation of the film's titles has been prepared by Matt Sliwowski for Anthology Film Archives. My own translations, used above, differ slightly from those of Mr. Sliwowski.

26 Chelovek s kinoapparatom [*The Man with the Movie Camera*, 1929]

The film begins with the titles: "The Man With the Movie Camera, A Report on Film in Six Reels, Produced by VUFKU, 1929 (Fragments from the Diary of a Cameraman)"; "Attention Viewers! The film is dedicated to experimentation in the cinematic communication of visual phenomena"; "without the help of titles (a film without titles)," "without the help of a scenario (a film without a scenario)," "without the help of theatre (a film without scenery, actors, etc.)," "this experimental work is directed toward the creation of a genuine, international purely cinematic language, entirely distinct from the language of theatre and literature"; followed by the credits. The film begins with a matte shot. A movie camera is in the bottom two thirds, while in the top third, a cameraman sets up his camera and tripod on a small mound. After shots of undercranked clouds racing behind a building and a lamp post, the cameraman folds up his tripod and walks off the mound. He is seen disappearing behind a curtain which is revealed to be the curtain at the front of a movie theatre. We see rows of seats, a chandelier, curtained entrances, and the ropes blocking them off. A projectionist arrives in the booth and begins adjusting the projector. He takes the first reel from the can. A close-up of hands pulling the curtain rope is cut to a shot of a row of seats folding downward in a stop-action

shot. People are let into the theatre, the projector is threaded, and a multiple printing of the previous stop action fills the screen with four rows of seats folding downward in sequence from left to right. A single seat folds down in stop action, people continue to file into the theatre, a second seat folds down and is immediately occupied by a woman carrying a small child. As members of the audience are seated, the chandelier dims and the conductor of a ten-piece orchestra raises his baton. Individual musicians prepare to play a trumpet, a french horn, and a base violin. A light dims, the projectionist adjusts his arc, the musicians are seen playing along with other musicians on the slide trombone, violin, base drum, and saxophone. We see a close-up of the film running through the projector. An animated "1" tilts up toward the camera (the same sort of animation used to begin and end the following reels with the exception of reel six). We track in toward a window with lace curtains. Inside, close-ups of the arm, hand, and head of a sleeping woman are intercut with a picture of a cowboy gazing downward and a detail from a movie poster in which a man gestures for silence (we will later see the entire poster for this film, *The Awakening of a Woman*). We see empty tables on a veranda, another empty set of tables in an outdoor café dominated by a giant wine bottle, shots of a fire hydrant, a bus depot and apartment buildings, all intercut with other sleepers (people on park benches, a carriage driver asleep in his vehicle, and babies in a maternity ward — including a matte shot of two babies slightly overlapping). There follows a sequence of objects and places, most of which will be seen later in the film. These include an empty park, a kiosk, a bench, a columned facade, the faces and hands of mannequins in shop windows, a street, the facades of stores and buildings, a mannequin working at a sewing machine and another riding a bicycle, a typewriter keyboard, a street over which a banner advertises an anniversary edition of Gorky's works, a telephone, oil tanks, the front of a car, the Izvestiia building, a car wheel, oil pipes, various machine switches, and details of factory machinery and automatic spindles. The street with the Gorky banner is seen filling with people and the top of the traffic signal appears barbell-shaped silhouetted against the sky. We see the inside of a hallway, looking out at a glass door leading to the street. A car, seen from above, rounds an "S" curve between buildings and then pulls up to the doorway. The cameraman, with his camera on a tripod, walks to the car and drives off in it. The detail of the movie poster and the sleeping woman's arm and an empty park are intercut with shots of the car containing the cameraman passing under a high bridge and crossing railroad tracks. There follows a sequence that begins with a shot of the cameraman crouching on some railroad tracks shooting an oncoming train. As the train passes, we see its cars in rapid panning motions, intercut with close-ups of the cameraman's face and his foot braced

against the rails, and with shots of the woman's head and arm stirring (as if she were being awakened by the train's passing). Short shots of track as taken from a moving train (going from twenty-eight to four frames) are intercut with two-frame segments of black leader to give a strobing effect. The cameraman and his assistant leave the tracks and depart in their car. A new lens being affixed to the front of the camera appears amid shots of the woman putting on stockings and a bra. The lens of the camera with a large blinking eye reflected in it is intercut with shots of a boy (previously seen sleeping on the ground) stirring and smiling at the camera. A woman washes trolley tracks and a man with crutches sleeping on a bench wakes up. We see the street with the traffic signal and Gorky banner as several people, including a traffic cop, begin to move on it. Shots of the woman awakening in the apartment and splashing water on her face are intercut with shots of a lamp post and the fire hydrant (seen earlier) being hosed down. In the following sequence, the woman, blinking her eyes, is intercut with venetian blinds opening and closing, a woman opening a window, the camera lens (with eye reflection) focusing, flowers going in and out of focus. The sequence ends with a shot of the woman's blinking eyes followed by a shot of the lens' iris closing and opening. (In the prints I have seen, this last sequence continues into the second reel. However, I would concur with the more logical reel division in Fedorov and Auerbukh's shot list (p. 12), which ends the reel as above. In neither of the prints I have seen nor in the Fedorov/Auerbukh shot list are there animated titles definitively marking the reel division).

Reel two begins with a tracking shot at the tops of trees and the top of a large building. The cameraman climbs girders, the doors of a hanger open, and ground crews are stop-actioned onto two biplanes which are wheeled out. A woman greases trolley tracks. The doors of a trolley barn open and as the trolleys roll out simultaneously, they give the effect of a multiple exposure. The cameraman shoots a trolley from atop the high bridge seen previously. The bus depot seen previously opens and several buses roll out and pass the camera. We see a movie poster on which a face and a bus appear. The cameraman photographs the legs and full body of a woman sleeping on a bench, the eye in the lens appearing salacious as it is intercut with several shots of the woman. The woman awakens and hurriedly walks off-screen. We see a square full of trolleys, a store window, and trolleys rounding a corner (a camera set-up used frequently in the remainder of the film). A shot of a smokestack is intercut with close-ups of a miner working. We see a trolley rounding the corner and a sequence in which the cameraman climbing the smokestack and setting up his camera is intercut with machine controls (seen previously) being switched on and details of machinery beginning to operate. The trolley rounds the corner and we see a girl at a sewing machine, feet climbing

stairs (in a diagonal mask), machine parts being oiled, and a man with an oiling can amid machinery. Details of individual machines at work are followed by a shot of a mine elevator, a pile of ore, a horse and mine cart, and hand-pulled carts passing overhead. The cameraman is seen lying on the ground filming the handcarts passing over him. Smokestacks, trolleys, and buses in a square and the cameraman walking away from us on a catwalk amid girders are followed by a shot of two women walking down a street arguing (taken from behind, apparently by a hidden camera). The gates of a market are opened and a crowd of stall operators race in carrying their wares. Trolleys and buses are seen in a square; the cameraman (seen from behind) walks down a crowded street. Women carrying bushels and a trolley passing are followed by several frames of what appear to be leader or the overexposed end of a camera reel. An older woman inspects eggs. We see a street from a rooftop (the same street which will later be seen in the marriage/divorce sequence). A window opens and we see a close-up of teeth being brushed, a gate is removed from the front of a beerhall, a woman drops a letter in a mailbox, a traffic cop operates a signal, and a storefront grating opens to reveal an ocean liner. We see a street scene with buses and a fountain in front of a theatre. We see another mannequin operating a sewing machine and a grating opening to reveal an optometrist's sign. The cameraman pans around a storefront mirror which reflects the poster for *The Awakening of a Woman*, the cameraman at work, and finally the street behind him. In the following sequence, we see a mannequin peddling a bicycle, trolleys going toward and away from the camera, a post office carrier bicycle (seen twice from a vehicle moving alongside), the traffic cop working the signal, the top of a moving train, trolleys, the tops of houses passing by (undercranked) and a matte shot making the two sides of a street collapse into a "V" shape. We see the cameraman filming from the side of a moving train. The train, seen from underneath, comes to a halt and undercranked passengers disembark (all part of the same shot). Passengers board carriages outside the train station and, as they depart, we see the cameraman's car following one of these carriages. Locomotive wheels, as seen from directly behind on the side of the train, begin to turn. This shot is intercut with shots of the cameraman filming the moving carriages and, later, the occupants of four of these carriages as seen by the cameraman. We see the train departing from underneath. The first of the four sets of carriage riders (as seen from the cameraman's point of view) contains two women. The second time these two women are seen, one of them mimics the cameraman's cranking. As the sequence continues, a shot of a running horse follows shots of the riders and drivers and the cameraman filming. The cameraman is seen and then the horse (in the second shot in which he is seen) is caught in a freeze frame. We see freeze frames of people in a carriage, a street scene,

two women in a carriage (with blurred background), a large crowd in a street, and an older woman. A shot of a film strip containing several frames of a little girl's face is followed by a still of a woman's face and then another girl on film. Several reels of films are seen on shelves. An animated "2" falls away from the camera.

The third reel continues the sequence with a shot of reels of film on shelves labeled "traffic," "city," "factory," "machines," "bazar," and "magician." We see a plate on an editing table and a strip of film containing a close-up of a woman in a kerchief. The film strip is seen sideways and then we see film being wound onto a spinning plate. A strip of film passing by the light box is intercut with a shot of the editor (Svilova) whose scissors cut the film and who is seen, at the end of the sequence, placing the rolled strip of film onto a shelf before her and staring at it. The woman seen on the strip of film then fills the screen (moving). The editor at her table is intercut with a strip of film with two children on it, these children filling the screen, a still of an older woman (as before), a still of a street (as before), two other children on a strip of film and those children filling the screen (the children seen during this sequence will later be seen as members of the audience at the magic show). We then see the various people and street scenes (seen as freeze frames) as normal moving shots. The last image to come back to life is the running horse. Intercut with strips of film on the light box, we see the woman who mimicked the cameraman beside her carriage while the driver drops a heavy trunk on her maid's shoulders and a shot of the driver dismounting carrying other suitcases. We see the cameraman walking down the street, the top of a revolving door, a busy plaza, people going through the revolving door, another street with trolleys and a woman speaking on a telephone. Shots of the traffic cop and his signal are followed by a shot of the camera seen briefly in reel two. These shots are intercut with shots (apparently taken from a hidden camera) of two couples receiving marriage and divorce certificates, respectively, at a registry office. The traffic signal appears again and then the camera swings 180 degrees between the two couples. The couple obtaining the marriage certificate is photographed as a pair while the divorcing couple appear first as a pair and then in a number of individual close-ups. Amid the last of the shots of the divorcing couple, we see a matte shot of a street appearing to fold up in a "V" shape and the trolley going around the corner (as seen previously). A woman at the registry office with her lawyer reacts to the camera's presence by covering her face and turning away, an act intercut with shots of two old women weeping beside graves. Shots of a funeral procession and of a well-dressed pair of newlyweds descending from and boarding a carriage (whose driver waves the camera off) are intercut with shots of a woman in labor. After the last shot of the funeral procession, we see the baby emerge

from between the woman's legs and cut to a shot of the cameraman on a matte shot of two high-rise buildings slanting in a "V" shape. This latter image is then intercut with shots of the baby being washed and presented to its mother. Shots of trolleys going toward and away from the camera and passing in front of it are intercut with shots of an elevator arriving at ground level and discharging and taking on passengers, and the feet and shadows of people on the floor of the hallway from which the cameraman emerged in reel one. Toward the end of this sequence, we see a shot taken from the elevator in which the cameraman films the elevator as it begins and ends a trip up and down the shaft. We also see a matte shot of trolleys going toward and away from the camera that makes the trolleys appear to converge. People on a busy street scatter before the oncoming vehicle from which the shot is taken. We see trolleys on a street shot at a steep diagonal and we see a trolley going overhead (in the same manner as the train seen previously). Swish pans of trolleys, streets, buildings, and a horse cart made on a sharp diagonal are intercut with shots of a blinking eye. The pans become increasingly rapid and the cuts become shorter until one and two frame shots of the subjects are being intercut with equally short shots of the eye. A woman is seen talking into a phone and a hand attempts to replace the phone several times before succeeding. An ambulance crew enter and ride off in their machine followed by the cameraman's car. We see a close-up of the face of an accident victim with hands holding a towel around his bleeding head. As first aid workers surround the victim, the camera eye blinks in apparent consternation. A man rings a large bell and trucks emerge from a fire station. Trucks driving to a fire are seen from a vehicle alongside. The ambulance drivers load the accident victim into the back of the ambulance. Shots of the ambulance driving are intercut with shots of firemen on a fire truck and details of a hook and ladder truck. There are several shots panning along the length of the moving hook and ladder truck, the last two of which reveal the cameraman filming from the moving vehicle. An animated "3" falls away from the camera.

The fourth reel begins with a shot of the lens in the front of the camera tilting upward with a shot of another camera being cranked reflected in the lens. We see the tops of buildings going by in a tracking shot taken from below. We see the cameraman on the street with the "Gorky" banner. We then see a sequence in which shots of women being shampooed and manicured, a man being shaved, an axe being sharpened, clothes being washed, and shoes being shined are intercut with shots of the editor cutting, splicing, and labeling spools of film and storing them on the shelves seen previously. Toward the end of this sequence, with the introduction of the shoeshining, we see the cameraman reflected in the mirror of a sign reading "Parisian Shoeshining Specialists." For the re-

mainder of the sequence, shots of the cameraman working are intercut with the other activities. Shots of the editor are then intercut with shots of women sewing and shots of automatic spindles. We see the traffic cop, an abacus, a cash register, a machine printing cigarette cartons, newspapers coming off the press, and the hands and face of girl folding the cigarette cartons. These last two images are then undercranked and intercut in an increasingly quick montage (down to two-frame shots) followed by the hands and faces of operators at a telephone exchange, hands typing (undercranked), the cameraman's hand cranking, a hand raising a gun, and the hand hanging up the receiver and the hands sharpening the axe (seen earlier). We see the shelves of film and a hand putting new rolls up on the shelf. We then see a sequence of the cameraman shooting in a mine intercut with shots of work in the mine and shots of the editor working at her table. We see the cameraman working in a foundry and work in the foundry. Both the workers and the cameraman are silhouetted against the flames of the blast furnaces and a figure approaches the cameraman to move him further from the flames. The editor puts another roll of film on the shelf. We pan left from a close-up of machinery to swirling spindles. The shot begins a sequence that intercuts these spindles with shots of the cameraman setting up and photographing water spilling over the side of a dam, the spindles, close-ups of other machinery (including shots in which the machinery is made to move through an apparent shaking of the camera), and shots of the cameraman suspended in a bucket over the artificial waterfall. The sequence continues with a horizontally split shot of trolleys, more close-ups of machinery, the cameraman's hand on the crank, and finally, single-frame shots of the cameraman intercut with two-frame shots of machinery and factory scenes. We see the traffic cop from a passing vehicle followed by shots of the cameraman preparing to film him from the ground. A close-up of a hand honking a horn on the outside of a car is intercut with these images as well as shots of the cameraman setting up and filming between trolleys, and shots of the trolleys including another split screen shot. The honking horn is followed by a shot of the camera tilting down (in opposition to the first shot of the reel) and an animated "4" falling away from the camera.

Reel five begins with a close-up of a hand switching off a revolving drum. Other machines seen previously come to a halt, among them the printing press, the automatic spindles, and the cigarette-making machine. Men and women workers, including the cigarette-making girl seen above, wash and groom themselves. There is a shot of trees blowing in the wind, a steamship whistle blowing and we see the ship go past the camera. Undercranked clouds pass over the railroad bridge seen in reel one. We see a long shot of a beach full of people and shots of various individuals (usually attractive women) on the beach. A women's exercise

class with a male instructor is dissolved onto an empty patio. An oriental magician squatting down amid his equipment is dissolved onto a small space. Two women swimming with floats dissolve onto a shot of an empty swimming pool. The tarpaulin covering a carousel dissolves off to reveal the horses. Five logs are stop-actioned to form a square with an erect log in the middle. A man lays flat a large white sheet and begins placing handbills on it. Close-ups reveal that one of these is for a shooting range, while another is for the "Antek Kult," a group responsible for compiling new records as they are set in 270 categories. A hand places a note into a box and the large sheet with the handbills is stop-actioned onto a wall. We see a close-up of a handbill extolling the virtues of sports. We then see a sequence of athletes performing in slow motion intercut with close-ups of one or two spectators shot at normal speed. The athletes include a woman discus thrower, a woman high-jumper, a male high-jumper, a woman high-jumper, another male high-jumper, a male pole-vaulter, a woman pole-vaulter, another male pole-vaulter, volleyball players, three hurdlers, and a man throwing the hammer. The sequence continues with a single woman spectator watching three male hurdlers whose motion is frozen as they clear a hurdle. We see a harness racer and then a horseback rider whose motion is frozen twice. A high diver goes off the board seen from the side, and then completes the dive seen from under the board. A group of swimmers dive off the edge of a pool. Swimmers in the pool are intercut with the exercise class seen earlier. People disembarking down the gangplank of an ocean liner are intercut with women applying mud to their faces and chests and a woman applying lipstick. Among the people disembarking from the ocean liner are a Red Cross worker, the cameraman, and his assistant. Women applying mud and washing it off in a shower are intercut with a fat woman on an exercise machine and the cameraman taking his camera to the beach and washing mud off himself beside his erect tripod in shallow water. The next sequence intercuts shots of the magician performing a hoop trick, elevating a figure on his palm, making a mouse appear under a bowl and making the mouse disappear in the same bowl, with close-ups (some of which were seen in the editing room sequence in reel three) of children reacting to the tricks. In a gym, we see close-ups of a woman's hands and then a mid-shot of a woman working out on a rowing device intercut with a split screen shot showing the arms and feet of a weightlifter. We see a woman riding a fixed bicycle, ballet dancers, a man throwing the shot, a can-can dancer, a woman on a mechanical horse, a man throwing a javelin, another dancer, and then several shots of a woman's basketball game taken by a camera in the midst of the players. The basketball game ends with a ball thrown toward the camera followed by a shot of another javelin thrower, which is followed by a shot of a soccer goalie jumping up

(as if to stop the javelin). A ball rolling on the ground opens a sequence of shots taken from the midst of a soccer game. Shots of motorcycle racers are intercut with the carousel going around, a forward and reverse shot of a high jumper taken from below the bar, a mechanical figure on the carousel, the cameraman on a motorcycle amid the racers. The first shot of a woman on the carousel, followed by the first shot of the crowd as seen from the carousel ends the fifth reel. (The shot list compiled by Fedorov and Averbukh ends this reel after the shot of the cameraman seen on the carousel (p. 52). In neither this case nor in my own viewing is there any indication of a final animated title ending the reel. However, a third, more logical, final image would be that of the cameraman on his motorcycle riding up to the camera and halting (see reel six).

The sixth reel begins with a sequence which intercuts the woman on the carousel with shots of the cameraman filming on the carousel, a high jumper seen from below the bar, the motorcycle race, the cameraman on the motorcycle, and a shot of the cameraman on the motorcycle riding up to the camera and halting. The following shot is of water passing by the side of an ocean liner as seen from the deck. In the middle of the shot, the film appears to tear and then fix itself before a cut to a shot of tree tops blowing in the wind. The camera pans to a gaudily painted poster on a theatre playing a film entitled *The Green Manuela*. The camera continues its pan upwards to a sign identifying this as the "Proletariat Cinema Theatre." There follows a split-screen shot in which the cameraman sets up his tripod at the top of the screen while the bottom of the screen is occupied by a wide street. We then see the window of a beerhall; its sign dissolving from Russian to German. There follows a sequence in which a woman in the beerhall is intercut with a close-up of a glass of beer out of which rise superimpositions of the cameraman, a lobster dancing atop a pile of lobsters, and bottles of beer being opened. Other people in the beerhall are intercut with a shot of beer bottles being roughly deposited in front of a poster. We track up to a table full of drinkers and a carton of beer bottles appears to be swinging wildly before us. The camera in a long, unevenly paced (intoxicated?) pan, swings across a plaza stopping momentarily at a store selling icons and holy candles, a portrait of Lenin, and a church. It finally (in the same shot) tracks up to the door of an Odessa club named for Lenin. Inside the club, a reverse shot makes it appear that hands are instantaneously setting up checkers on a board. A man reads a newspaper, chess figures are set up in the same manner as the checkers and we see a woman reading. A girl at a shooting gallery is intercut with various targets, including an old woman with a swastika, identified as a fascist by a label that appears when she is hit. A second target is a small white piece of metal on a miniature house; when it is shot, a man with a hatchet rises up above the house. The third target is the

carton of beer bottles seen previously; when "hit", the bottles disappear completely, stressing a cinematic presence that is reinforced when the last four bottles are disposed of in one camera shot after the markswoman has run out of ammunition. A shot of the cameraman leaving the beerhall and followed to the door by an obese older woman is intercut with a shot of him entering another "Lenin club." Inside the club, shots of a radio speaker, radio tubes, and hands tuning a radio are intercut with a split-screen shot of lines of chessmen, men playing chess, and women playing checkers. In the latter part of this sequence, the shot of the radio speaker is repeated with shots of hands playing an accordion, an ear, hands on a piano, and a woman singing. Hands playing spoons and bottles are intercut with a close-up of the editor's face, faces seen previously in the film, new faces, and hands playing a washboard. The tempo of the cutting is quickened until one and two-frame shots of the editor's are intercut with three-frame cuts of the hands playing the spoons and bottles. The sequence ends with a superimposition involving hands playing a piano, hands playing the spoons and bottles, and feet dancing, intercut with faces. This is followed by a long shot of people in the theatre (from above) which leads to a sequence in which the stop-actioned camera and tripod coming out to take a bow are intercut with shots of faces in the theatre audience. After the camera has slid along a bench, mounted the tripod, swiveled all its moving parts and departed, its case closes up and slides down the bench off-screen. The next image is of lines of white light reflected on a glossy black winding spool (possibly an extreme close-up of a reel of film). This image is next seen on the screen in the movie theatre. Faces of people in the audience are intercut first with a triple split screen (dancing feet in the top half, hands playing a piano on the lower left, and a woman singing opera on the lower right) and then a quadruple split screen (dancers in the lower left and upper right, dancing feet in the upper left and hands playing a piano on the lower right). As the sequence progresses, the quadruple split screen changes so that a long shot of a dancer appears in the upper left. At the end of the sequence, a torso of a woman's body is superimposed over the entire quadruple split-screen shot. In the next sequence, a man with a machine gun watches the sky through binoculars, followed by a shot of three biplanes in the sky. We cut back to the man, who puts down his binoculars and prepares to shoot, and then cut to a shot of the biplanes on the theatre screen. The last image of the sequence is the man posing as if to shoot the machine gun skywards. This is followed by a horizontally split screen. The top half is the top of a street scene in which trolleys go toward and away from the camera, and the bottom half appears to be the bottom half of the same street scene seconds later. This shot is followed by a shot of telephone operators at a switchboard, is repeated and then followed by another split-screen shot of

trolleys arranged in the same manner and by a split-screen shot in which the women at the switchboard appear on both sides of a vertically split screen (the difference in their actions suggesting a matte shot). A horizontally split shot of women typing is arranged in the same manner and followed by shots of faces in the audience. This, in turn, is followed by a superimposition of a typist's face over a keyboard intercut with audience faces, an almost abstract shot of soft-focused lines and wheels, and a woman worker's face superimposed over two circles of automatic spindles. The cameraman on the motorcycle is then seen on a screen in the theatre intercut with the same shot filling our screen. There follows a four-tier horizontal split-screen shot containing four images of the same crowd filling a street. The wheels of a railroad train are intercut with the same shot appearing on the theatre screen. Another crowd is made to fill the screen in a multi-layered, diagonally split shot. In the following sequence, groups of four to six shots of faces of people in the theatre are intercut with the following items going past the camera in an apparently circular motion from left to right: a girl on a small horse-drawn cart, a trolley, a woman disembarking from a trolley, bicyclists, a woman walking, another woman walking, a car, a motorcycle with side car, another car, a trolley, another trolley, a carriage, and still another trolley. The sequence is broken by the cars of a train moving quickly past the camera from right to left, though this is followed by the cars of the same train moving left to right (both shots taken from reel one). The tops of buildings photographed from a moving vehicle (seen at the beginning of reel four) appear on the theatre screen. We see the cameraman with his camera and tripod faced by another tripod and camera; all of this is superimposed on a crowd in the street. A close-up of the arm of a metronome is followed by a shot in which the Bolshoi Theatre is made to collapse in on itself. The metronome is then followed by a shot in which women in carriages (as seen in reel two) appear (undercranked) on the theatre screen as the curtain opens. The metronome, beating at a faster tempo, is followed by this same shot, filling the screen. The cameraman in his car filming the carriages (undercranked) appears on the theatre screen intercut with the same image on the full screen and finally intercut with a single full-screen shot of the women in the carriage (undercranked) followed by a full-screen shot of the cameraman filming from his car. This last image is intercut with undercranked images of a street scene with trolleys, the railroad bridge (seen in reel one) with a number of figures walking on it and below it, a biplane flying over the cameraman, the women in the carriage, people at the beach, a passing train, and a street scene. The sequence of undercranked shots is continued by intercutting shadows moving on the floor of the building interior from which the cameraman first appeared with various undercranked street scenes (usually involving

trolleys). A split-screen shot makes a street appear to collapse in on itself in a "V" shape. We see an undercranked street scene in a reverse-action shot. A train passing overhead in a shot taken from the center of the tracks is seen on the screen in the theatre (undercranked), followed by another undercranked street scene. An undercranked train coming toward the camera passes overhead and then passes overhead again, going away from the camera. The undercranked shot of the cameraman filming from his car is intercut with the train passing overhead and a street scene (all undercranked). This is followed by the last sequence of the film which, at an increasingly quick tempo, intercuts a strip of film going past the light box, the editor looking at it, and an extreme close-up of the editor's eyes, with undercranked shots of trains passing and going over the camera, street scenes, the traffic signal, trolleys passing by and overhead (toward and away from the camera), the projector beam, the theatre, and the metronome going at an extremely quick tempo. The speed of the cutting increases until the most frequently seen image, the editor's face, is seen in two-frame bursts (It should be noted that of the approximately ninety shots in this last sequence, only nine are more than six frames in length). The film ends with a shot of a trolley passing overhead followed by a close-up of an eye reflected in a camera lens. Its iris slowly closes. The title "End" rises toward the viewer like the titles at beginnings of reels.

Credits

Production:	VUFKU (the All-Ukrainian Photo and Cinema Administration)
"Author-Supervisor of the experiment":	Dziga Vertov
"Head Cameraman":	Mikhail Kaufman
"Montage Assistant":	Elizaveta Svilova
Previewed:	on or before September 7, 1928
Released:	January 8, 1929 (Kiev) and April 9, 1929 (Moscow-Hermitage theater)
Length:	According to <i>Repertuarnyi ukazatel' kinorepertuar</i> , the original film was 1889 meters in length divided into six reels. This would have yielded a running time of approximately 95 minutes. The longest archival print I have been able to find is 1839 meters, approximately 93 minutes running time. However, most, if not all, of this discrepancy can be explained by the absence of animated numbers marking the beginnings and ends of most reels.

Note

The above description is based upon notes taken during viewings of numerous archival prints. These notes were used in conjunction with the

unpublished Russian language montage list (with frame counts) compiled by A.A. Fedorov and G. Averbukh in 1935 (69 pp.). The Arkhiv Dzigi Vertova contains a good deal of material on the film, including a music scenario, a shooting calendar, and a budget (all as item 44), editing instructions (item 49), notes of discussions taking place at previews (item 50), notes on appropriate music (items 53 and 54), and correspondence concerning the film (item 47). English language montage lists of the film have been compiled by Stephen Crofts and Olivia Rose (for their article "An Essay Towards 'Man with a Movie Camera,' " *Screen*, 18, No. 1 (Spring, 1977), pp. 9-58), by Vladimir Petric for his as yet unpublished book-length study of the film, and undoubtedly by other scholars. It should also be noted that Vertov mentions an earlier variant of the film in his "Konspekt; tvorchesk, avto-biografiia" (p. 3). However, I have found no other evidence of this film and it is certain that it was not distributed.

27 Entuziazm or Simfoniia donbassa [*Enthusiasm or Symphony of the Donbas*, 1930]

Vertov's first sound film. Included in the opening credits are the titles: "The recording of this spectator-sound documentary material was accomplished on apparatus of the Shorin sound system on location in mines, factories, etc." and "The film includes the musical documents: 'Symphony of the Donbas,' a march composed by Timofeyev, and the concluding chords from the 'First of May Symphony' by Shostakovich." The film begins with a woman putting on the headset of a large radio receiver. We hear a metronome and the beginning of a march. A church bell cuts into the soundtrack as we see a statue of Christ, a woman genuflecting, and an imperial crown (a detail of a grating or gate). As the sequence continues, people approach a church and approach icons, crossing themselves. The bell and a bleeping radio are mixed with sounds that include chanting, a hymn, and weeping (which according to Kevin O'Brian in his translation of the soundtrack represent parts of the Eastern Orthodox divine Liturgy as well as the former Czarist anthem). Several shots of parts of churches are followed by a sequence in which a row of six stone angels are made to vanish one by one in synch to the radio clicking and bleeping. We cut back to the woman at the radio who tunes in a Leningrad station which announces the broadcasting of the march, "The Final Sunday," from the film, *Symphony of the Donbas*. To the sound of a metronome, an orchestra conductor raises his baton and begins conducting the piece. We cut back to the woman at the radio. The church sequence continues; people coming out of the church cross themselves to the sound of liturgical music. The sound of the bell and that of the choir are also heard, although their combined sound begins to be distorted. As people kiss the bottoms of icons, the camera begins to swing with their kneeling,

producing a series of dizzying pans. Toward the end of this sequence the same dizzying pans are used to mimic the movement of a drunk staggering through the plaza in front of the church. To these two sets of images are added shots of people lying drunk on the ground. The camera swish pans back and forth along a row of church bells and follows closely the staggering feet of a drinker. There is then a sudden change in the soundtrack as we see a factory whistle blow steam up behind several telephone wires (perhaps a visual reference to composing on a sheet of music paper). The first reel ends with a shot of children marching seen from above carrying flags and trumpets, followed by a shot of a factory whistle.

The second reel begins with the sounds of a march augmented by the factory whistle. We see the woman at the radio and then marchers walking toward the camera. Old women watch the procession from behind a fence. Mardi gras figures (caricatures of priests) are carried by the marchers. On the soundtrack a bell rings fifteen times and at each ring we see a close-up of a church-related object (an intercutting of a spire, a painting of angels, a statue of an angel, and a monk and a white cross), each shot lasting approximately half a meter. Sounds of bells give way to the sound of the choir which is then quickly superceded by a resumption of the march. The procession, which now includes carts carrying a large red star and a portrait of Lenin, continues, intercut with shots of the old women watching. The woman listening to the radio gets up and walks out of the frame. A metronome begins to tick as the procession continues and more Mardi gras figures are seen. The girl returns to the radio. Shots of men climbing the church spire and sawing off the cross are intercut with shots of spectators watching them. A trumpet blares as a boy raises the red flag. A crowd of people seen from above remove statues and paintings from the church. The march music continues as ropes are attached to the cross atop the spire. A matte shot is used to make an icon appear to collapse in on itself. Other effects (a prism lens and very rapid dissolves) are used to make an icon and a church dome appear to quiver. The music builds to a crescendo and the spire falls twice — first with what appears to be the synchronous sound of its actual crash, and then to the sound of a gunshot on the soundtrack. Marchers carry signs proclaiming the “struggle with religion” and the “struggle for a new order.” A second spire falls to the ground to the sound of a shot followed by cheers. These cheers continue as a flag is placed atop the spire. A new march begins with a double exposure of church spires falling in upon one another. A reverse-action shot causes a red star to fall upward to the top of the spire. More multiple exposures of church spires falling are followed by a shot of a sign, “Worker’s Club” (in Russian and Ukrainian), over the door of the former church. The procession continues and a truck with a red star on its grill drives up to the camera. Individual spectators look at the flag on the

church spire. The soundtrack changes to that of a bugle followed by a metronome. We see a horizon shot of a city. Shots of a woman facing in various directions are intercut with shots of the new workers' club and a movie theatre. The metronome's tempo quickens and is then followed by a march as we see a close-up of a metal worker and are then taken inside an exhibition hall. The word "plan" is blinked on and off the screen as we see a model building with an electric train running through it intercut with shots of the worker. The words "for socialism" (in Ukrainian) are superimposed on the electric train carrying bricks, woodwork, grain, a laboratory jar, and a truck in its cars. Machine noises are heard as we see a triple exposure of a tractor coming out of the model building. This is increased to a seven-exposure shot as the machine noises give way to a march (shots of the worker and the blinking superimposition of the words, "for socialism," continue throughout the sequence). We see a truck in a factory yard over which the words, "for socialism," are superimposed. Molten metal flows out of a blast furnace and we see a shot of a factory at night with sparks and flashes around it.

The third reel begins with the sound of humming machinery and images of oil tanks, smokestacks, and piles of coal silhouetted against the sky. Intercut with these landscapes are shots of workers, also silhouetted, walking individually and in small groups. A narrator declares, "It was in the Donbas, in the days of the Five Year Plan, in 1930." As he speaks we see shots of people entering a large auditorium. We then see the workers, a mine elevator, and a close-up of a worker's face. There is then, within a four-meter space, a series of eight shots of three pieces of machinery dissolving into one another. We return to the auditorium, where the narrator announces, "Coal from the Donbas." We then see a sequence involving carts and railroad cars full of coal, including a triple and a quadruple-exposure shot of these loads. The sounds we hear appear to be generated by the loading of coal. We cut back to the auditorium, where the word, "shortage," is superimposed five times over a movie screen in such a manner that it appears to emanate out toward the audience. (the screen has speakers next to it, identifying it as a sound-equipped theatre in which *Entuziazm* could be shown). After shots of individuals in the theatre audience, we see a stylized statue of a worker. As we cut between the audience and the statue, the audience rises and sings "The International." A man standing at the side of a train addresses a group of approximately one hundred people. We see a multiple exposure of railroad tracks and shots of the tracks as seen from a moving train. A man speaking from a podium delivers a speech in synch for approximately 25 meters, during which he asks volunteer laborers to band together with others to alleviate the nation's coal shortage. We see men marching amid trees and doing

exercises to the sound of a machine-like hum. The men are interrupted by a sequence in which we see mine carts and miners working in synch. When we cut back to the exercising men, the soundtrack has been changed to the sounds of pistons in an engine. We see another synch-sound sequence of miners at work and then see the men who had been exercising walking through woods to the top of a mine elevator. A worker in front of a mine speaks in synch, promising to help achieve the Donbas coal quota. After a cut back to the mine elevator, a woman standing in the same spot repeats the man's pledge. We see, in synch, coal coming down a chute and women sorting the pieces. A voice-over (the image now lost) reminds workers that the success of industrial endeavors depends on them.

The fourth reel begins with the synch-sound images of a railroad train, a marching band, a factory whistle, and a mine. Mixed with these sounds is a voice declaring, "Young Communists come to the Donbas front," "shock workers come," "enthusiasts come." We see more mine carts in synch before the soundtrack changes to march music as workers parade past a flag. The voice-over declares, "Metal comes," "coal comes"; "an offensive is launched in the Donbas." We see images of molten metal and coal carts. We then hear a march over a sequence of shots of miners and metal workers at work. The march is replaced by the synchronized sounds of this work. A voice-over over lost footage declares that "the All-Union Furnace will fulfill the quota for the decisive third year of the Five Year Plan." The sequence (of approximately fifty shots in 120 meters) of synch-sound shots of the mines and railroad yards continues. It increases in tempo. The primary images of the sequence are three men swinging a huge three-handled sledgehammer, men stoking fires, and coal carts suspended over a net. The sequence and the reel end with shots of a small dark sun shining through the net over which the coal carts were suspended.

Reel five begins with a long shot of the interior of a factory and the sounds of that factory on the soundtrack. A voice declares, "Coal for blast furnaces," "coal for the factories." To the sound of a march, we see workers in the factory, workers marching in front of a banner, a multiple exposure of storage tanks, a steam shovel and mine carts. As the sequence continues, cheering voices and factory noises are mixed into the march. A voice leading the cheers calls for the completion of the Five Year Plan in four years. Undercranked mine carts passing above netting (as in reel four) are intercut with shots of miners at work. The voice-over declares, "rolled steel competes with open-hearth steel". There follows a montage of sound-synch shots involving steel production that, within its 130 meter duration, speeds up until shots of one-half meter are being intercut. The

principal images of this sequence are a factory whistle, a bell (at the beginning of the sequence), hot sheets and ingots rolling between cylinders, a large poker thrust into a furnace, a man controlling an overhead crane, close-ups of various workers and, as the sequence speeds up, the image of a man pulling long, snake-like ingots from a hearth (intercut with the men seen previously stoking the fire). At the end of the sequence, the synch sound from these actions is replaced by a cheerleader's voice extolling the Communist Party, the trade unions, and Socialism, and being answered by a chorus of "hurrah!" As the reel comes to an end, factory sounds are mixed into the march and cheerleading. The last image is a factory whistle blowing in synch, onto which is superimposed a sign (not entirely legible in prints I have seen) that appears to be praising the Communist method of work.

The sixth reel of the film begins with a shot of two railroad cars being coupled. There is no sound until we hear, in synch, the cars coupling. A voice over a lost image declares that socialism advances "full speed ahead." We see more shots of trains and hear the noise they make mixed with the words, "From the Donbas come freight trains, squadrons with metal and coal." We see more shots of trains and then the worker with the snake-like ingots. More shots of trains are followed by an 18 meter shot of women singing in front of bales of hay (in synch). There is an equally long synch shot of a tractor pulling a harvester in a field. There is then a 20 meter shot at an outdoor meeting where a speaker announces that Shock Worker Brigade Six will successfully meet their quota and challenges Shock Worker Brigade Four to a production race. Workers and soldiers under a spotlight pass a reviewing stand containing Nikita Khrushchev and other officials while the sound track is of the offscreen cheerleader eliciting "hurrah's" for the younger generation of Socialists, collectivism and the shock workers. We hear a band and horses' hooves in synch with a parade passing the camera. The sounds of a march and a male choir are heard as the parade continues. We see a 55 meter synch-sound shot of women dancing in a field during which there is an eighteen-frame fragment of children apparently watching the festivities. We then see the tractor in synch again followed by a 15 meter continuation of the shot of the women dancing in the field. During this last segment, the dance ends and the guests at the festival appear to depart. The voice-over declares, "A battle of songs," as the visuals switch to shots of factory yards and then an 18 meter synch-shot of a women's choir singing. The following synch sequence is composed around a group of women pitching hay into an automatic baler. In the last 30 meters of the film, the camera tracks in synch with a military band marching through city streets. The camera then stops and the band marches off-screen right, its music fading off the soundtrack.

Credits

Production: Ukrain Film — Formerly VUFKU (The All-Ukrainian Photo and Cinema Administration)
 Producer: Nemirovskii
 Author-Director: Dziga Vertov
 Assistant-Director: Elizaveta Svilova
 Scenario: Dziga Vertov
 Photography: B. Tseitlin and K. Kuyalev
 Sound Director: Petr Shtro
 Sound
 Assistants: N. Timarzev and K. Chybisov
 Composers: Timofeyev ("The Donbas March") and Shostakovich ("The First of May Symphony")
 Additional Music: Dziga Vertov
 Previewed: November 1, 1930
 Released: April 2, 1931
 Length: According to *Repertuarnyi ukazatel' kinorepertuar*, the original film was 2600 meters in length (p. 110). There is no indication of the original number of reels. This would have yielded a running time of approximately 96 minutes. The longest print I have been able to find is that prepared by Peter Kubelka (see below). Some 1854 meters in length, this print uses 24 meters of black leader to replace images missing from an archival print circulated from Gosfilmofond. It has a running time of approximately 69 minutes.

Notes

The above description is based upon a montage list made from the print of *Entuziazm* prepared by Peter Kubelka and the staff of the Oesterreichisches Filmmuseum. For details on the manner in which Kubelka corrected existing out-of-synch prints of the film see his interview with Lucy Fischer ("Restoring *Enthusiasm*," *Film Quarterly*, 31, No. 2 (Winter, 1977), pp. 35-36). My translation of passages from the film's soundtrack is indebted to the detailed translation prepared by Kevin O'Brian for Anthology Film Archives. In addition to these materials, the Arkhiv Dzigi Vertova contains the following items relating to the film: the shooting schedule, camera assignments, and schedules for group work and sound recording (all as item 56), notes on discussions at the film's preview (item 62), the complete score (item 63), a Ukrainian language montage list (item 64), and correspondence concerning the film (item 55). It should also be noted that most Russian sources refer to the film by its second title, *Simfoniia donbassa*.

28 Tri pesni o Lenine [*Three Songs About Lenin*, 1934]

A march is heard over the credits and the titles that open the film: "*Tri pesni o lenine*, about the leader of oppressed peoples throughout the

world." "In diverse areas of the globe, in the nations of Europe and America, in the nations of Africa and beyond the Arctic Circle, songs of Lenin are sung, songs of his friendship and deliverance of every working man"; "no one knows the anonymous authors of these songs, songs which are passed from ust to ust, from iurt to iurt, from kushlak to kushlak, from aul to aul, from village to village." "Material for our film is taken from songs of the Soviet East"; "these songs are of women who threw off their veils, of electric light coming to an aul, of water that flows in the desert, of illiterates who have become literate, of that which was and is Illych-Lenin" "these are the songs of the October Revolution that was and is Illych-Lenin"; "these are songs of a new happy life that was and is" "Illych" "Lenin." With the first image, trees in front of a large house, the music changes. "The room in Gorky where Lenin died has windows that look out upon a park" is followed by shots out a window to the park. "Here is the same bench that is well known from the photograph" is followed by shots of a bench intercut with shots of trees and a photo of Lenin sitting at the bench (in the 1938 print this is replaced by a photo of Lenin and Stalin sitting on a different bench). With the title: "First song — My Face Was In A Black Prison . . ." the soundtrack changes to an Arabian tune and we see shots of veiled women intercut with shots of men praying at a mosque. The title, "and blinded was my life" is followed by a title repeating the name of the song. There is a brief synch-sound shot of Moslems praying. "Without light and without knowledge, I was a slave though I had no chains" marks a resumption of the Arabian tune and is followed by shots of veiled women carrying heavy loads intercut with men praying at the mosque. Immediately after a shot of a woman writing in a notebook, there comes the title: "but there came the rays of truth — the morning of Lenin's truth." We hear a march combined with a second Arabian tune as shots of the woman writing are intercut with a Pioneer parade. The woman rises and then is seen walking along a hillside overlooking a town. A woman (possibly the same woman) walks up to the camera and throws back her veil. The woman seen originally enters the women's club named for Ali-Bamromova. The shot of the woman throwing back her veil is repeated. We see a doctor examining a child and then the woman climbing a flight of stairs. In a synch shot, we see a man and a woman in a studio playing stringed instruments. The music continues over a shot of a woman in a reading room next to a pile of books; the top one has the title, *Lenin*.

Reel two begins with shots of the woman writing intercut with the titles: "we never once saw him . . ." ". . . we never heard his voice." The music remains the Arabian march heard previously. The camera pans around the posters (many of Lenin) on the walls of a reading room. With the title "to all of us, he was as close as a father, even more so," we see a shot of

Arab children in a classroom followed by the title, "no father ever did as much for his children as Lenin did for us." A close-up of a brightly lit woman's face is followed by the title, "my Soviet collective." The title is repeated after a shot of farm machinery in a field with an airplane in the distance. We see a woman feeding chickens, a girl marching with Pioneers, the airplane flying over farm machinery, two women and a child in a car and the airplane once again flying over the machines. The music changes to the Western style march composed for the film. The title "my country" is followed by shots of the woman and child in the car, the airplane, a woman setting type, the airplane flying directly over the camera, men catching falling leaflets, the airplane buzzing a watchtower, and a woman fixing a tractor. A man on a bicycle passing a man on a camel is intercut with shots of Arabs reading a Communist newspaper. The title "my earth" is followed by a shot of a woman tractor driver. There is then a single synch shot of a woman being taught how to aim a rifle. With shots of an Arab household listening to a radio, we hear a march, the playing of "The International," mass cheering, and the sounds of the radio being tuned. There is then a sequence in which shots of a parade in Red Square are intercut with various Arabian women looking at children, riding a bicycle, and turning on an electric light. The mass cheering reaches a crescendo at the title, ". . . if he saw darkness, he provided light; from deserts he made gardens, from death, life." The soundtrack returns to Arabian music and singing with shots of a building containing The Communist Party Institute and Arab women carrying books. The title "my university" is followed by additional shots of the building and students. The title "my factory" is followed by shots of men and women working in a cotton mill. We see shots of camels and veiled women. With the title "my collective", the western style "March of the Shock Workers" begins, followed by a sequence which intercuts two repetitions of the title with one woman watering a garden, one suckling a child and another driving a tractor past camels. At the third repetition of the title, a new Arabian song begins and we see shots of women harvesting wheat and a woman looking through a microscope. The titles "he showed the weak and the poor that a million grains of corn constitute a sack, that a million people are enormously strong!" and "my family" are followed by shots of women picking cotton and the woman at the microscope. Close-ups of hands picking cotton surround the title: "my hands." With the title "steel hands," the soundtrack changes to "The International," and we see shots of women in a field, a woman tractor driver, and a line of tractors. The title "my party" is followed by shots of Lenin speaking to a crowd. (In the 1938 print, shots of Stalin speaking follow, intercut with the same crowd). The title "he gave us all he had, his brain, his blood, his heart" fades on. The music becomes more somber. (The film's unpublished montage list

identifies the composer as Beethoven.) We see shots of Lenin's house intercut with shots of a woman printing bookjackets for a German edition of Lenin's writings.

The third reel begins with a dirge (identified by the shot list as a work by Chopin). The title "Second song - We Loved Him" is followed by a crowd of people passing the dead Lenin lying in state. The title, "We loved him as we loved our steppes, but more so! We would deliver to him all our carts and steppes, we would give our lives if only he could be restored," is followed by a close-up of a woman mourner. The title, ". . . and never will we nor our grandchildren nor their grandchildren forget him!" is followed by shots of Lenin in his coffin, the woman mourner, and Lenin's house covered by snow. An extreme close-up and a pan across the woman mourner's face is intercut with the titles, "he founded our party of steel," "he built it from year to year," "he taught it and hardened it in continuous persistent struggle." Shots of Lenin's funeral procession are intercut with shots of his funeral train. The title "he was an untiring worker" is followed by a shot of Lenin writing in a notebook and shots of soldiers carrying wreathes. The title, "He was always witty, his bright eyes sparkling," is followed by shots of Lenin in a crowd and shots of soldiers carrying his coffin. The title, "He greeted you smiling" is followed by a shot of Lenin in a car turning to greet people. The music changes to that written by Shaporin. The title, "he made fiery, inspiring speeches to the masses," is followed by a shot of Lenin speaking in front of the Marx/Engels monument. Other shots of Lenin speaking are then intercut with the following titles, "Founder of the Communist International," "Leader of world Communism," "The love and pride of the International Proletariat," "Renowned among the oppressed of the East," and "Head of the Workers' Dictatorship in Russia." We see a shot of Lenin speaking in an auditorium intercut with shots of an audience. The title, "He was direct and uncomplicated in conversation," is followed by a shot of Lenin leaning out of a locomotive cab shaking hands. The title, "He lived in a tent near Rasliv," is followed by shots of the monument erected on the site where Lenin's tent stood. The soundtrack changes to a military march from the Civil War period at the title, "In October he led us to war . . ." We see a banner (which says "All Power to the Soviets") being unfurled and shots of groups of soldiers intercut with shots of Lenin speaking. The titles, "through destruction," and "and they came" are intercut with shots of soldiers in the snow and an explosion behind barbed wire. "Through hunger" and "and they came" are intercut with shots of a starving woman and a cavalry charge. "Through fire" and "and they came" are intercut with shots of a flame thrower, soldiers advancing, and a cavalry charge. "They came" and "Illych-Lenin" are followed by the intercutting of infantry advancing, Lenin speaking, and a crowd cheering.

The track changes to a recording of Lenin's voice as we see a shot of him speaking (his back to the camera) intercut with a title that corresponds to his spoken words. The title appears to swirl upward as if mounted on a spinning pole. It reads, "Stand together, courageously advancing against the enemy. To us will come the victory. The power of the landlords and capitalists will be eradicated in Russia and we will be victorious throughout the world." After other shots of Lenin speaking, the spinning column and the speech are repeated. The reel ends with the title, "Lenin".

Reel four begins with the sound of a dirge (by Wagner) over a sequence in which the following titles and images are intercut: "Lenin," Lenin speaking, "but he doesn't move," Lenin in his coffin, "Lenin," Lenin speaking, "but silent," Lenin in his coffin, "the masses," a group of people on line at the lying in state, "moving," people passing Lenin's coffin, dignitaries standing beside it, "the masses," mourners passing the coffin, "silent," shots of mourners intercut with shots of Lenin in his coffin. The sequence of shots of mourners, dignitaries (Krupskaya, Lenin's sister, Clara Zetkin, Stalin, Frunze, Petrovskii, Budennin, Elizarova, Dzerzhinskii, Voroshilov, Ordjonikidze), close-ups of individual mourners, and close-ups of Lenin in his coffin continues (as does the Wagner dirge). (Much of the footage in this sequence appears edited in a similar manner in *Kinopravda No. 21*.) A fainting woman is led off to a first-aid station. We see a military band and people carrying a banner that promises the continuation of Lenin's work. The titles, "How many times in Red Square" "did we see the living Lenin?" are intercut with shots of crowds in Red Square and of Lenin speaking next to the Kremlin wall. We return to continue the sequence of mourners, Lenin in his coffin, and close-ups of wreaths and banners. There is a short dissolve into and out of a shot of the word, "Lenin," written in stone and surrounded by flowers. A similar dissolve is used to show a shot of soldiers guarding the coffin. We pan across crowds and soldiers in Red Square. As we see the Kremlin clocktower (at 4:00), the soundtrack changes to a silence interrupted only by a bell chiming and the even cadence of cannons and rifles firing a ceremonial salute. The images accompanying these sounds include shots of the cannons and rifles being fired, a seaplane landing, a woman stopping in her tracks while carrying firewood, an ice-covered ship firing a cannon, and a walking man coming to a halt in the desert. We see a train come to a halt in a freeze-frame, a freeze-frame of mine buckets over a net (as in *Entuziazm*), cannons firing on a ship, a freeze-frame of two men next to a sled, a woman's face, two motionless locomotives (steam rising from one), and the face of a second woman. The salute gives way to the sounds of a factory whistle and machinery starting up during a sequence in which we see a crowd of people with banners, a freeze-frame of the living Lenin, a freeze-frame of a sled in a field of snow and a freeze-frame of Lenin's

funeral procession. As the factory noises intensify, shots of factory machinery are intercut with shots of marchers, individual mourners (some seen above), and landscapes, all of which are seen in freeze-frames. The sequence ends with the sound of Shaporin's music over images of Lenin's house covered by snow and, at the end of the reel, a group of women standing in an auditorium who sit down in unison.

Reel five begins with the title, "Third Song — In A Large Stone City," and the sound of children singing an Asian tune. We see landscapes of Moscow during the day and at night as the song title is repeated. Shots of Red Square and the mausoleum are intercut with the titles, ". . . in the square stands a kibitka (tent) . . .," ". . . and in it lies Lenin." The title, "and if you are very sad," is followed by shots of an Asian woman at a campfire, a figure in the desert, an empty desert landscape, a woman suckling a baby, and the mausoleum, with the title, "come to this kibitka and look at him and your grief will flow away like water." The music changes to a march (by Shaporin) and we see people in front of the mausoleum both in daylight and at night intercut with a conveyor belt containing editions of Lenin's works in various languages (the 1938 print includes shots of Stalin, Molotov and Kagarovich among those at the Mausoleum). At a repeat of the title, "and your troubles will flow away like water," the music changes to a waltz. We see mass gymnastics followed by the title, "Your grief will scatter like leaves in the wind." A woman dancing in oriental costume is intercut with irrigation ditches filling, mass gymnastics, a parade, and pans across several fields full of crops in superimposition. The music changes to an Asian tune and we see the dancer performing before a group of people. To the sound of mass clapping, the gymnasts appear. The soundtrack becomes a march at the title, ". . . our life is vigorous and joyful — true to our Leninist path" We see shots of blast furnaces, cranes in a factory, and airplanes flying overhead. Men are seen carrying tools and there is an explosion (in synch) on a hillside. The march resumes as a fleet of trucks drive by. We hear an airplane motor and see a squadron of biplanes fly by overhead. The track becomes the sound of a machine gun as we see asbestos flowing out of a pipe. The explosion is seen again in synch. The machine gun noise is heard over a shot of rocks falling. The titles, "and on all fronts," "leap after leap," "we achieve socialism in our enormous nation," are intercut with shots of factory workers in a steel plant (as in *Entuziazm*). (In the 1938 variant, the sequence beginning with ". . . true to our Leninist path" is heard against the sounds of airplane engines and explosions. The images are intercut with shots of Stalin speaking and the titles, "the great pupil of the great Lenin, Stalin, leads us in the struggle," "the struggle against backwardness.") The march continues as we see a sequence of meter and half meter shots of miners at work, rocks falling down a hillside, and

railroad cars full of ore. A railroad train and a crop-dusting airplane pass the camera. (In the 1938 print, we see a shot of Stalin, accompanied by Voroshilov, Kalinin, and Mikoyan, walking past a coal pile.) The camera tracks across a bridge. A shot of dynamos dissolves into a shot of water flowing over a dam onto which is superimposed a bust of Lenin. There follows a 44 meter shot of a woman (Mariia Belik) speaking in synch into a microphone. She tells how she received the order of Lenin for returning to work immediately after an industrial accident in which she was nearly killed. Over the end of her speech is seen a soldier guarding the Dneprostroi dam. The conclusion of Belik's monologue brings reel five to a close.

Reel six begins with a march heard over the images of flags, workers entering and leaving workers' housing, the Dneprostroi dam, the control room at its generating station, and a long track across water flowing over the dam. The head engineer at Dneprostroi makes a short statement (in synch) dedicating the project to Lenin's memory. The march resumes and we see high tension wires and utility poles, a statue of Lenin against an undercranked horizon, the dam at night, and more wires. The title, "If you, Lenin, could see our country now," is followed by a shot of several tractors pulling agricultural machinery. An old peasant in a fur cap declares to the camera that he received 915 poods of bread and, at the end of his 7 meter speech, quotes Stalin's promise of prosperity. The march resumes as we see shots of grain being harvested by agricultural machinery. The Chairwoman of the collective farm named Lenin speaks to the camera for nine meters, quoting Stalin's praise of women farm workers. She praises Party leaders and Lenin's memory. Toward the end of her speech, we see women working at an automatic baler (as in *Entuziazm*). At a shot of Lenin's statue, the march resumes. We see parachutists jumping from an airplane intercut with an undercranked shot of a cable car going down a hillside. A formation of airplanes flying overhead spell out the letters "SSSR" (USSR). The title, "If you, Lenin, could see our country now," is repeated and followed by a shot of the Lenin statue. The titles, "our oil," "our coal," and "our metal" are followed by illustrative shots. (In the unpublished montage list, an oil worker delivers a synch monologue after "our oil.") "If you, Lenin, could see our country now" is repeated, followed by shots of a metal worker's face and the title "our Magnitostroi", which is in turn followed by an aerial shot of that factory complex. We again see the Lenin statue followed by the title, "If you, Lenin, could see our country now." (The 1938 variant contained shots and titles about Stalin's inspection of the Belomorstroi factory complex.) As the volume of the march increases, we see locomotives leaving a factory, a lock on the Moscow-Volga canal, an explosion, a dam, and a subway car. The title and statue are repeated. (The 1938 print contains a shot of a diesel engine here.) We see men on an icebreaker and at a polar camp intercut

with a shot of the Lenin statue. A shot of the conveyor belt carrying copies of Lenin's works is followed by a shot from below of a stylized statue of workers holding flags. We see a parade in front of the Kremlin, men (Shmidt and Kuib'shev) disembarking from the icebreaker and coming out of a train to be given flowers by a cheering crowd. After a shot of the bow of the icebreaker the title, "If you, Lenin, could see our country now," is repeated, followed by shots of a tickertape parade. (In the 1938 print, we see shots of Stalin, Kalinin, Andreev Telimar, and Molotov waving from a reviewing stand.) We see demonstrating workers with German, English, and Asiatic signs carrying portraits of Lenin. Intercut with shots of Communist volunteer brigades are detail shots of the stylized workers statue. We see a military parade in Red Square. (The 1938 print inserts a shot of Stalin reviewing this parade.) Airplanes fly overhead and tanks passing through Red Square are intercut with shots of the stylized workers statue. There is a superimposition of Lenin's face against a neon sign ("October") on the mausoleum. The stylized workers statue is repeated after the spinning column with the Lenin quote shown earlier. However, as the film ends on these shots, the soundtrack remains a march with the addition of a choral background in the last shots. (The unpublished montage list includes a final title, "A storm is building in the consciousness of the masses.")

(In the 1938 variant, the film continues for an additional 250 meters, most of which involves an address by Stalin to a large auditorium. The auditorium is seen filling with people before the speech and, during the speech, nine reaction shots of listeners are intercut with the synch shot of Stalin at the podium. At the end of the speech, a spinning column, similar to that used above, carries the following quote from Stalin: "An iron age is coming on earth and people will forget the names of countries in which traitors lived. But they will not forget the name of Lenin. They will never forget the name Illych-Lenin.")

Credits

Production:	Mezhrabpomfil'm
Author-Director:	Dziga Vertov
Assistants:	Elizaveta Svilova, Il'ia Kopalin, Semiramida Pumpianskia
Photography:	Mark Magidson, Bentsion Monastirskii, Dmitrii Surenskii
Sound:	Petr Shtro
Composer:	Yuri Shaporin
Orchestra	
Conducted by:	David Blok
Previews:	Vertov claims to have completed the film for a scheduled premiere on the tenth anniversary of Lenin's death, January 21, 1934 (see <i>Stat'i, dnevniki, zamysly</i> , p. 189). Whether or not this is true, the film was widely previewed and discussed through the summer of 1934.

- Released: November 1, 1934 (simultaneously across the Soviet Union and in foreign cities). The second variant was released in January 1938. The Gosfil'mofond restoration of the film was released in Moscow on April 13, 1970.
- Length: According to *Repertuarnyi ukazatel' kinorepertuar* the original film was 1873 meters, divided into six reels (p. 99). This would have yielded a running time of approximately 69 minutes. An unpublished montage list of the 1938 variant lists the film as 1797 meters in length, not including the Stalin speech at the end. With the Stalin speech, the 1938 re-editing would have increased the length of the film to 2047 meters, an approximate running time of 76 minutes. The print restored by Gosfil'mofond in 1970 is 1605 meters in length, yielding a running time of approximately 60 minutes.

Notes

The above description is based on a montage list compiled at screenings of the 1934 (incomplete), 1938, and 1970 variants of the film as well as an anonymous unpublished shot list of the 1938 variant (16 pp.). It represents an attempt to describe the film as it would have appeared in 1934. Translations of the film's titles have been prepared for Anthology Film Archives, although my own translations, used above, vary slightly from these. The monologues by Mariia Belik, the peasant at the collective, the collective chairwoman, and the oil worker's monologue are translated in George Amberg, compiler, *The Film Society Programmes, 1925-1939* (New York: Arno Press), pp. 333-334. Vertov's outline of the film appears in Ginzburg's "Montazhnye listy filmov Vertova" (pp. 57-62). Elizaveta Vertova-Svilova and V.I. Furtichev's *Tri pesni o Lenine* (Moscow: Iskustvo, 1972), contains a literary scenario (pp. 21-98) as well as notes by Vertov and others on the production of the film and the material gathered for it (pp. 99-120). The Arkhiv Dzigi Vertova contains a literary scenario (item 67), work schedules (items 68, 70, 71), notes on the music (item 69), shooting instructions (items 73, 74, 75), notes on discussions at screenings (item 77), titles (item 78), a montage list for the 1934 sound variant (item 80), notes for regulating the sound during screenings (item 81), and Vertov's letters to Mezhrabpromfil'm concerning the film (items 72 and 82). The Arkhiv also contains a montage list for a silent variant of the film (item 79). However, I have seen no other reference to this variant.

*29 Intourist Shorts [1934]

Jay Leyda refers to Vertov working on a series of short films about Moscow cities for Intourist, the Soviet State Travel Agency. The first of these, on Leningrad, was begun by Vertov (with Leyda as an assistant) in August at Mezhrabpromfil'm. See Leyda's *Kino: A History of the Russian and Soviet Film* (London: George Allen and Unwin, 1960), p. 311. I have seen no other record of these films.

***30 Kolybel'naia** [*Lullaby*, 1937]

In a 1936 diary entry, Vertov wrote of *Kolybel'naia* as a song to the liberated Soviet woman, a fourth song in the manner of *Tri pesni o Lenine* (see *Stat'i, dnevniki, zamysly*, pp. 202-203). Like *Tri pesni o Lenine*, the film makes use of women from various Soviet ethnic groups, attempting, as in *Shestaia chast' mira*, to bridge their geographic dispersion by emphasizing their adherence to a common Communist ideal. Thus, the film concentrates on working women — professional women, women workers, women in the military — and their children. It points out the social institutions that permit women to pursue their careers and contains testimony by these women on their own success within the Soviet system.

In editing *Kolybel'naia*, Vertov's intention appears to have been to use the same sort of contrapuntal editing of sounds, music, songs, and images that were used in *Tri pesni o Lenine*. In addition, a voice-over narration was used. According to Abramov's description of the film, Vertov's complex rhythmic montage in the first two reels of *Kolybel'naia* is equal to his endeavor in *Tri pesni o Lenine* (Dziga Vertov, pp. 143-46). Clips from the film, reproduced in L. Makhrach's film *Mir bez igry* (see entry 387) indicate that the film made use of long synch-sound monologues, such as those in *Tri pesni o Lenine*. Those who have seen the film point to the predominance of this sort of material and the manner in which it subverts Vertov's intentions. This would seem to confirm Vertov's own complaint that the film was badly mutilated by Soiuzkinokhronika before its release (see *Stat'i, dnevniki, zamysly*, p. 216).

Credits

Production:	Soiuzkinokhronika (Moscow)
Co-Directors:	Dziga Vertov and Elizaveta Svilova
Photography:	Dmitrii Surenskii and the staff of Soiuzkinokhronika
Sound:	I. Renkov
Music:	Dimitrii and Daniil Pokrass
Lyrics:	V. Lebedev-Kumach
Text of Narration:	Dziga Vertov
Released:	November, 1937 (Moscow)
Length:	1622 meters divided into seven reels (approximately 60 minutes running time)

Note

The Arkhiv Dzigi Vertova contains a literary scenario (items 86 and 87), a montage list for the film (item 92), a phonogram, notes, and a draft scenario (all as item 91), as well as correspondence concerning the film (item 83).

***31 Pamiati Sergo Ordzhonikidze** [*In Memory of Sergo Ordjonikidze*, 1937]

A compilation film about Grigori Konstantovich ("Sergo") Ord-

jonikidze, a long time Bolshevik leader and close associate of Stalin who died in 1937. The film appeared as a special issue newsreel.

Credits

Production: Soiuzkinokhronika (Moscow)
 Co-directors: Dziga Vertov and Elizaveta Svilova
 Photography: the staff of Souizkinokhronika plus stock footage
 Released: March(?), 1937
 Length: Two reels (approximately 20-30 minutes running time)

Note

The Arkhiv Dzigi Vertova contains source materials concerning Ordjonikidze used by Vertov in preparing the scenario as well as Vertov's rough notes for the film (both as item 87).

*32 **Sergo Ordzhonikidze** [*Sergo Ordjonikidze*, 1937]

An expanded version of *Pamiati Sergo Ordzhonikidze*.

Credits

Production: Souizkinokhronika (Moscow)
 Directors: Dziga Vertov, Elizaveta Svilova, Iakov Bliokh
 Photography: A. Adzhibeliashvili, Ivan Beliakov, Viktor Dobronitskii, Mikhail Oshurkov, Vasilii Solov'ev
 Sound: I. Renkov, Sergei Semenov
 Composer: Isaak Dunaevskii
 Orchestra
 Conducted by: David Blok
 Text of Songs: V. Lebedev-Kumach
 Released: November, 1937 (on the same bill as *Kolybel'naia*)
 Length: Five reels (approximately 50-60 minutes running time)

Note

In a 1945 diary entry, Vertov wrote that the final version of the film had been altered against his will (see *Stat'i dnevniki, zamysly*, p. 263). The Arkhiv Dzigi Vertova contains a montage list (item 90) and a musical scenario for the film (item 93).

*33 **Slava Sovetskim geroiniam** [*Famous Soviet Heroines*, 1938]

No available descriptions.

Credits

Production: Soiuzkinokhronika (Moscow)
 Author-Director: Dziga Vertov
 Co-director: Elizaveta Svilova
 Photography: The staff of Soiuzkinokhronika
 Length: One reel (approximately 10-15 minutes running time)

Note

The Archiv Dzigi Vertova contains a scenario of the film (item 97).

***34 Tri geroini** [*Three Heroines, 1938*]

The film centered around the activities of Marina Raskova (a military officer), Valentina Grizodubova (an engineer) and Polina Osipenko (a pilot).

Credits

Production:	Soiuzkinokhronika (Moscow)
Director:	Dziga Vertov
Assistant	
Director:	Sergei Somov
Scenario:	Dziga Vertov, Elizaveta Svilova
Head	
Camera-	
man:	Sergei Semenov
Photography:	Soiuzkinokhronika cameramen stationed in Moscow, Khabarovsk and Novosibirsk
Train sequence:	Mark Troianovskii
Sound:	A. Kamporoskii, Fomin, Korotkevich
Composers:	Dmitrii Pokrass, Daniil Pokrass
Text of Songs:	V. Lebedev-Kumach
Length:	Seven reels (approximately 70-105 minutes running time)

Note

The film was never released. However, the Arkhiv Dzigi Vertova contains a scenario of the film (item 98).

***35 SSSR na ekrane** [*The USSR on the Screen, 1939*]

While at Soiuzkinokhronika, Vertov began work on at least one issue of this newsreel series designed for export. The scenario, "Vozrashchenie geroicheskikh letchits v Moskvu" ("The Return of the Heroic Women Flyers to Moscow", 1938) is contained in the Arkhiv Dzigi Vertova (item 99). Vertov discusses problems with the newsreel series in a 1939 diary entry (see *Stat'i dnevnik, zamysly*, p. 220). However, it is unclear whether any films made for this series were completed. No numbers of the series were distributed.

***36 Krov' za krov', smert' za smert'** [*Blood for Blood, Death for Death, 1941*]

A compilation film made from footage taken by front line cameramen.

Credits

Production:	Central Newsreel Studio (Moscow)
Author-Director:	Dziga Vertov
Photography:	The Staff of the Central Newsreel Studio
Completed:	October 16, 1941
Alternate Titles:	<i>Zlodeianiia Nemetsko-fashistkikh zaxvatchikov na territorii SSSR</i> (<i>The Crimes of the German-Facist Invaders in the Territory of the USSR</i>) and <i>My ne zabudem</i> (<i>We Will Not Forget</i>)
Length:	One reel (approximately 10-15 minutes running time)

Notes:

In a 1945 diary entry, Vertov complained that only one print of the film had survived and that that print was cannibalized for footage for the compilation feature, *Ukraine* (see *Stat'i dnevniki, zamysly*, p. 263). The Arkhiv Dzigi Vertova contains the text for the film's narration and titles (items 123 and 124).

***37 Soiuzkinozhurnal** [*Soviet Union Film Journal*, 1941]

Vertov completed two issues of this journal during the summer of 1941 at the Central Newsreel Studio. These were:

Soiuzkinozhurnal No. 77 [Subtitled: *Na linii ognia – operatory kinokhroniki* (*Newsreel Cameramen in the Line of Fire*)]: Vertov is given credit as "Author-Director", Elizaveta Svilova as Co-director, and N. Vikhirev for aerial photography.

Soiuzkinozhurnal No. 87 [Subtitled: *V raione vysoty a* (*In the Region of the "A" Heights*)]: Vertov is given directorial credit while T. Bunimovich and P. Kasatkin are given credit for the photography.

***38 Tebe, front!** [*For You, the Front!*, 1943]

The following synopsis of the film is taken from K. Siranov, "Kazakhskoe kino" in *Istoriia Sovetskogo kino*, edited by I.H. Vladimirstseva and A.M. Sandler, Vol. 3 (Moscow: Iskusstva, 1975), pp. 227-28.

The film begins with the sound of a distant volley of guns over which is seen a close-up of the face of an old Kazakh. He appears to be listening to the thunder of the war. He is the well-known folksinger and composer Nurpeis Baiganin. He holds a *dombra* in his hands. To the sound of a folk tune, the singer begins to tell the story of Saul, whose beloved husband, Kamil' went to fight at the front.

A radio in the mine in which Saul works broadcasts the joyful news that the soldier Kamil' has received a medal for his valiant deeds. The same evening, Saul writes her husband a letter: "I am also trying to be as useful as I can, working in the mine in your place. Perhaps the lead that I mined yesterday was shot by you into the head of an enemy . . ."

Kamil' reads the letter, looks at a photograph of Saul and remembers his beloved home. On the screen, we see the story of the heroic labor of the miners, fishermen, oil workers, grainery workers, and cattle breeders of the Republic.

Credits

Production:	Alma-Ata Film Studio
Author-Director:	Dziga Vertov
Co-director:	Elizaveta Svilova
Assistant	
Director:	Semiramida Pumpianskaia

Photography: B. Pumpianskii
 Sound: K. Bakk
 Composers: Gavriil Popov, V. Belikanov
 Text of Songs: V. Lugovskoi
 Consultant: A. Kurmanov
 Released: May 15, 1943
 Length: 1,285 meters divided into five reels (approximately 48 minutes running time)
 Alternate title: *Kazakhstan – Front (The Kazakhstan Front)*

Note

The Arkhiv Dzigi Vertova contains a literary scenario (item 128), montage lists (item 137), a libretto (item 129), a music scenario (item 138), and the text and titles of the film (items 139 and 140). Prints of the film survive and one of these prints was to be shown at the Oberhausen Film Festival in April, 1976. However, I have not been able to determine whether the film was actually screened.

*39 V gorakh Ala-Tau [*In the Mountains of Ala-Tau, 1944*]

No available description.

Credits

Production: Alma-Ata Film Studio
 Author-Director: Dziga Vertov
 Assistant
 Director: Elizaveta Svilova
 Photography: B. Pumpianskii
 Length: two reels (a running time of approximately 20-30 minutes)

*40 Kliatva molodykh [*The Oath of Youth, 1944*]

A film concerning the activities of the Comsomols during the war.

Credits

Production: Central Studio for Documentary Films
 Co-Directors: Dziga Vertov, Elizaveta Svilova
 Photography: G. Amirov, Ivan Beliaikov, B. Borkovskii, B. Dement'ev, B. Konsitsyn, Sergei Semenov, E. Stankevich
 Length: three reels (approximately 30-45 minutes running time)

Note

The Arkhiv Dzigi Vertova contains the literary scenario for the film (as "Kliatva millionov," their item 142), a scenario (as item 149), correspondence concerning it (item 143), and the text of the film as it appeared in the final version (item 151).

*41 Novosti dnia [*News of the Day, 1944-1954*]

A newsreel series prepared by the Central Studio for Documentary

Films on which Vertov acted as "Author-Director" of the following issues.

Novosti dnia No. 18 [1944]: Topics covered include: the trial of the Maidanek hangmen (cameramen: D. Ibragimov, A. Sof'in); the people's heroes in Yugoslavia (cameraman: A. Khavchin); a visit to the younger generation in Bashkiriia (cameraman: I. Belousov); The State Academy of Medicine (cameraman: V. Dobronitskii); Soviet penicillin (cameraman: R. Khalushakov); in Alagez (cameraman: G. Aslanian); artillerymen in the Urals (cameraman: S. Babas'ev; mountain wax produced at Ozokerit (the Ukraine) (cameraman: I. Semerenko); new Soviet aviation techniques (cameramen: A. Krichevskii, A. Shafran); skaters in Moscow (cameraman: A. Khavchin).

Novosti dnia No. 4 [1945]: Topics covered include: the ancient capital of Poland (cameramen: N. Bykov, K. Kutub-Zade, V. Sushchinskii); on the five-hundredth flight (cameraman: A. Gaft); Soviet art awards (cameraman: Vladimir Tsitron); the latest victory of the people of the Urals (cameraman: P. Nogin); before the spring planting (cameraman: N. Stepanov); in the name of friendship (in Paris) (cameraman: V. Ereemeev); from the gardens of Gruz (cameramen: A. Filipov, A. Adzhibegishvili); on skis (cameraman: P. Rusanov).

Novosti dnia No. 8 [1945]: Topics covered include: on the White Russian Front (cameraman: Roman Karmen); our allies bombing Germany; the twenty-fifth anniversary celebrations of the artillery school at Tomsk (cameraman: G. Tsvetukov); the great granddaughter of M.I. Kutuzov (cameraman: L. Izakson); Dmitrii Korobkov (cameramen: L. Svintsova, G. Zakharova); a factory producing metal fabrics; the Tretyakov Gallery prepares for its opening (cameraman: A. Levitan); sports news.

Novosti dnia No. 12 [1945]: Topics covered include: the White Russian Front from Stalingrad to Berlin (cameraman: E. Mukhin); meeting on the Elbe (cameramen: A. Bogorov, K. Brovin); Gdansk is again Polish (cameraman: Vladimir Tsitron); in Czechoslovakia (cameramen: A. Krichevskii, V. Dubronitskii); the Red Army liberation of Yugoslavia (cameramen: Sher, V. Eshurin, F. Korotkevich, S. Shkol'nikov).

Novosti dnia No. 15 [1945]: Topics covered include: the Sixth Session of the Supreme Soviet of the RSFSR (cameramen: Ivan Beliakov, V. Makaseev, M. Otsep, A. Kavchin); in Berlin (cameramen: O. Alekseev, E. Alekseev); in Warsaw (cameramen: Vladimir Tsitron); the return of the heroes in Kharkov (cameraman: A. Laptii); spring in the Arctic (cameraman: M. Tsyru'l'nikov); equestrian festival (cameramen: Ivan Beliakov, M. Tsyru'l'nikov, A. Svchnuntsov, L. Zaitsev).

Novosti dnia No. 20 [1945]: Topics covered include: at the Brandenburg Gate (cameraman: E. Alekseev); in the Soviet Union; a new tractor factory (cameraman: Grigorii Giber); prospecting for minerals (cameraman: P.

Shlykov); agricultural science (cameramen: M. Otsep, G. Monglovskaja); the return of the victors (cameramen: Boris Sher, A. Bratman, Giber, Levichan, G. Monglovskaja, M. Tsyurul'nikov, A. Shekut'ev).

Other issues for which Vertov was "Author-Director":

Novosti dnia No. 2 [1946]: description unavailable
 Novosti dnia No. 8 [1946]: description unavailable
 Novosti dnia No. 18 [1946]: description unavailable
 Novosti dnia No. 24 [1946]: description unavailable
 Novosti dnia No. 34 [1946]: description unavailable
 Novosti dnia No. 42 [1946]: description unavailable
 Novosti dnia No. 67 [1946]: description unavailable
 Novosti dnia No. 71 [1946]: description unavailable
 Novosti dnia No. 6 [1947]: description unavailable
 Novosti dnia No. 13 [1947]: description unavailable
 Novosti dnia No. 21 [1947]: description unavailable
 Novosti dnia No. 30 [1947]: description unavailable
 Novosti dnia No. 37 [1947]: description unavailable
 Novosti dnia No. 48 [1947]: description unavailable
 Novosti dnia No. 51 [1947]: description unavailable
 Novosti dnia No. 65 [1947]: description unavailable
 Novosti dnia No. 71 [1947]: description unavailable
 Novosti dnia No. 8 [1948]: description unavailable
 Novosti dnia No. 19 [1948]: description unavailable
 Novosti dnia No. 23 [1948]: description unavailable
 Novosti dnia No. 29 [1948]: description unavailable
 Novosti dnia No. 34 [1948]: description unavailable
 Novosti dnia No. 39 [1948]: description unavailable
 Novosti dnia No. 44 [1948]: description unavailable
 Novosti dnia No. 50 [1948]: description unavailable
 Novosti dnia No. 27 [1949]: description unavailable
 Novosti dnia No. 43 [1949]: description unavailable
 Novosti dnia No. 45 [1949]: description unavailable
 Novosti dnia No. 51 [1949]: description unavailable
 Novosti dnia No. 55 [1949]: description unavailable
 Novosti dnia No. 7 [1950]: description unavailable
 Novosti dnia No. 58 [1950]: description unavailable
 Novosti dnia No. 15 [1951]: description unavailable
 Novosti dnia No. 33 [1951]: description unavailable
 Novosti dnia No. 43 [1951]: description unavailable
 Novosti dnia No. 56 [1951]: description unavailable
 Novosti dnia No. 9 [1952]: description unavailable
 Novosti dnia No. 15 [1952]: description unavailable
 Novosti dnia No. 31 [1952]: description unavailable

Novosti dnia No. 43 [1952]: description unavailable

Novosti dnia No. 54 [1952]: description unavailable

Novosti dnia No. 18 [1953]: description unavailable

Novosti dnia No. 27 [1953]: a special issue on the 250th anniversary of Leningrad.

Novosti dnia No. 35 [1953]: description unavailable

Novosti dnia No. 55 [1953]: description unavailable

Novosti dnia No. 31 [1954]: description unavailable

Novosti dnia No. 46 [1954]: description unavailable

Novosti dnia No. 60 [1954]: description unavailable

Note

My source for descriptions of the first six issues of *Novosti dnia* is N.P. Abramov's "Dziga Vertov es a dokumentumfilm muveszete" (*Filmkultura* (Budapest), No. 5 (January, 1961), pp. 3-24). The *Arkhib Dzigi Vertova* contains shooting plans for an unspecified 1952 issue (item 155) as well as a montage list for *Novosti dnia* No. 27 (1953) (item 156).

IV

Writings about Dziga Vertov, 1922-1977

1922

42 A.Z. "Na vechere Kino-Pravdy" ["An Evening of Kinopravda"]. *Pravda* (September 2), p. 6.

A short, positive, descriptive review of *Kinopravda* No. 8, the piece does not mention Vertov by name.

*43 Gan, Aleksei. "Desiataia Kino-Pravda" ["The Tenth Kinopravda"]. *Kinofot*, No. 4 (October).

Source: Gan's *Da zdravstvuet demonstratsiia byta!* (see entry 52), p. 16.

44 _____. "Kinopravda; Trinadtsatyi opyt" [Kinopravda; The Thirteenth Issue']. *Kinofot*, No. 5 (December), pp. 6-7.

Gan appears most interested in the innovative graphics of the issue's titles.

45 _____. "'Levyi Front' i kinematografiia" ["The 'Left Front' and Cinematography"]. *Kinofot*, No. 5 (December), pp. 1-3.

A more general companion piece to the review of *Kinopravda* No. 13, the article discusses *Kinopravda* in terms of the Constructivist aesthetic.

*46 _____. "Nashe na ekrane" ["Ourselves on the Screen"]. *Ermitazh*, No. 8 (June).

Source: Gan's *Da zdravstvuet demonstratsiia byta!* (see entry 52), p. 16.

47 Kol'tsov, M. [ikhail]. "U ekrana" [On the Screen']. *Pravda* (November 28), p. 1.

A positive descriptive review of *Kinopravda* No. 13, the article is often listed under the title, "Vchera, segodniia i zavtra na ekrane" ["Yesterday, Today and Tomorrow on the Screen"], a reference to the narrative structure of *Kinopravda* No. 13.

48 Mayakovsky, Vladimir. "Kino i kino" ["Cinema and Cinema"]. *Kinofot*, No. 4 (October), p. 5.

The piece is a short prose poem advocating a new, non-theatrical cinema along the lines suggested by Vertov in the same issue of *Kinofot*.

1923

*49 [Author unknown]. Review of *Segodnia. Kino-gazeta* (December 11). Source: Machereta's *Sovetskie khudozhestvennye fil'my* (see entry 223), p. 49.

50 A.Z. "O Kino-Pravde" [Of Kinopravda']. *Pravda* (May 25), p. 8.

This favorable general review of *Kinopravda* — citing the series as increasingly innovative and relevant — does not mention Vertov by name.

*51 D-Skii, A. "Godovshchina Kino-Pravdy" ["The Anniversary of Kinopravda"]. *Izv. VTsIK* [The Publication of the All-Union Central Institute of Cinematography] (May).

Source: Gan's *Da zdravstvuet demonstratsiia byta!* (see entry 52), p. 16.

52 Gan, Aleksei. *Da zdravstvuet demonstratsiia byta!* [Long Live the Projection of Everyday Life!]. Moscow: Goskino, 16 pp.

In this, the most important of the early works on Vertov, the major theorist and historian of Soviet Constructivism analyses the successes and failures of the first year of *Kinopravda*. In general, he supports Vertov's demand for the supremacy of the non-fiction film.

53 Gusman, Boris. "Kino-Pravda." *Pravda* (February 9), p. 5.

A short review of *Kinopravda* No. 14, the article praises the innovations of Vertov and Rodchenko and calls for public support of *Kinopravda*.

54 ———. Nikolai Lebedev, and B. Shentiapin. "O novom techenii v kinematografii" ["About the New Movement in Cinematography"]. *Pravda* (July 24), p. 5.

Of these three replies to Vertov's article of July 15, (see entry 404) Gusman's sympathizes with Vertov's desire for a non-acted cinema.

*55 Griol'. "K godovshchine Kino-Pravdy" ["To the Anniversary of Kinopravda"]. *Kino*, Nos. 3-7 (April/May).

Source: Gan's *Da zdravstvuet demonstratsiia byta!* (see entry 52), p. 16.

*56 Petrovskii. "Zhivaia istoriia" ["Living history"]. *Izv. VTsIK* [Publication of the All-Union Central Institute of Cinematography] (February 1).

Source: Gan's *Da zdravstvuet demonstratsiia byta!* (see entry 52), p. 16.

1924

*57 [Author Unknown]. Review of *Sovetskie igrushki. Izvestiia* (February 29).

Source: Machereta's *Sovetskie khydozhestvennye fil'my* (see entry 223), p. 79.

58 Chernorabochii Biurobina [The Metalworkers of Biurobin]. "Kino-Pravda gde ty?" ["Kinopravda, Where Are You?"]. *Pravda* (July 19), p. 6.

This letter, complaining about delays in receiving issues of *Kinopravda* is, significantly, printed alongside Vertov's manifesto, "Kinoglaz: Kino-khroniku v 6 seriakh" (see entry 410).

*59 Erofeev, Vladimir. "Kino-glaz." *Kino-gazeta*, No. 43 (October 21). Source: Abramov's *Dziga Vertov* (see entry 225), p. 56.

60 Fevral'skii, A. [Leksandr V.]. "Teoriia i praktika tov. Vertova" ["The Theory and Practice of Comrade Vertov"]. *Pravda* (July 19), p. 6.

This short explanatory piece accompanied Vertov's "Kinogalz: Kino-khroniku v 6 seriakh" (see entry 410).

*61 Gan, Aleksei. "Da zdravstvuet demonstratsiia byta!" ["Long Live the Projection of Everyday Life!"]. *Proletkino*, Nos. 4-5, pp. 18-26.

Source: Vladimir Petric (Harvard University). According to Petric, this article is a revised and condensed version of Gan's original pamphlet (see entry 52).

62 Gusman, Boris. "O Kino-glaze." *Pravda* (October 15), p. 7.

Gusman praises the film *Viroglaz*. However, attached to the article is a one-paragraph description of a dispute between Vertov and members of the audience.

*63 Iudin, N. "O napravleniiakh, teoretikakh, praktikakh i mnogom prochem, chto schitaetsia vazhnym i znachitel'nym" ["Of Trends, Theories, Practices and Many Other Things that are Regarded as Important and Significant"]. *Proletkino*, Nos. 6-7, p. 8.

Source: Selezneva's *Kinomysl' 1920-x godov* (see entry 315), p. 35. According to Selezneva, Iudin disputes the correspondence between Vertov's theory and practice.

64 Kaufman, M. [ikhail A.,] and E. [lizaveta] I. Svilova. "U kinokov" ["The Way of the Kinoks"]. *Lef*, No. 4 (August), pp. 220-21.

The article is composed of two parts: a short, introductory text by Kaufman explaining the nature of the Kinoks, and a longer text by Svilova headed, "V sovet troikh" ("In the Council of Three") dated October 19, 1923. In her text, Svilova explains the changes in editing style brought about by working with Vertov on films from *Vskrytie moshchei Sergiia Radonezhskogo* to *Kinopravda*.

1925

- *65 Belenson, A. [Leksandr]. *Kino segodniia: Ocherki sovetskogo kinoiskusstva* [Cinema Today: Sketches of Soviet Film Art]. Moscow, pp. 35-47.

In discussing Vertov, Belenson concentrates on *Kinoglaz* and its relation to conventional Soviet film production. The passage, retitled "*Kinoglaz*," is reprinted in German in *Sowjetischer Dokumentarfilm* (see entry 261).

- *66 Eisenstein, Sergei . "K voprosy o materialisticheskom prokhode k forme" ["On the Question of a Materialist Approach to Form"]. *Kinozhurnal ARK*, Nos. 4-5, pp. 5-8.

Eisenstein writes of his experiences in filming *Strike* in relation to Vertov's theories and the film *Kinoglaz*. The article is reprinted in Eisenstein's *Izbrannye proizvedeniia v shesti tomakh*, Vol. 1 (see entry 233).

- 67 Gusman, Boris. "Leninskaia Kinopravda." *Pravda* (February 4), p. 8.
A positive, descriptive review of *Kinopravda* No. 21.

- 68 G.[usman], B. [oru]. "V serdtse krest'ianina Lenin zhiv" ["In the Hearts of the Peasants Lenin Lives"]. *Pravda* (April 3), p. 8.
The article is a positive review of *Kinopravda* No. 22.

- *69 Khersonskii, Krisanf [Review of *Kinoglaz*] *Izvestiia* (October 15).
Source: *Fevral'skii* (see entry 374), p. 157.

- 70 Malevich, K. [Asmir]. "I likuiut liki na ekrane" ["And Images Triumph on the Screen"]. *Kinozhurnal ARK*, No. 10, pp. 7-9.

While generally suspicious of anti-easel painting extremists, Malevich supports Vertov's attempts at "pure showing" (i.e., separating objects from their attributes). The article appears in English in Malevich's *Essays on Art, 1915-1928* (see entry 300).

1926

- *71 Anon. Review of *Shagai, Sovet! Nasha gazeta* (May 22).
Source: *Fevral'skii* (see entry 374), p. 157.

- *72 Anon. Review of *Shagai, Sovet! Trod* (March 17).
Source: *Fevral'skii* (see entry 374), p. 157.

- 73 Anon. "Shagai, Sovet! na ekran!" ["Shagai, Sovet! To the Screen"]. *Pravda* (June 9) p. 6.

The article prints a letter from the head of Goskino explaining delays in releasing the film and a lengthy rebuttal to that letter.

74 Anon. "Shagai, Sovet! poiavilsia na ekrane" ["Shagai, Sovet! Emerges on the Screen"]. *Pravda* (July 24), p. 6.

This short announcement of the opening of *Shagai, Sovet!* appeared alongside Vertov's manifesto, "Fabrika faktov" (see entry 422). The film's release is seen as a result of pressure brought to bear in the preceding and following entries.

75 Anon. "Zapros Goskino" ["A Demand on Goskino"]. *Pravda* (May 16), p. 5.

The article demands the immediate release of *Shagai, Sovet!*

*76 Beskin, O. "Shestaia chast' mira." *Kinofront*, No. 2.

Source: Selezneva's *Kinomysl' 1920-x godov* (see entry 315), p. 36.

*77 Blyum, Vladimir. ["The New Victory of the Soviet Cinema"]. *Zhizn' iskusstva*, No. 44.

Source: Vladimir Petric (Harvard University).

78 Boltianskii, G.[rigorii M.]. "Nado khranit' kosochki istorii" ["We Need to Preserve Pieces of History"]. *Pravda* (July 25), p. 7.

Boltianskii — while not mentioning Vertov by name — calls for a central newsreel studio and praises the work of Kul'tkino.

*79 _____. "Shestaia chast' mira." *Zhizn' iskusstva*, No. 42.

Source: Selezneva's *Kinomysl' 1920-x godov* (see entry 315), p. 35.

80 Brik, Osip. "Chego ne vidit glaz" ["What the Eye Doesn't See"]. *Sovetskoe kino*, No. 2, pp. 22-23.

Brik defends Vertov's theory of the Cinema Eye, agreeing that the camera should not be forced to copy the human eye.

81 _____. "Foto v kino" ["Photography to Cinema"]. *Sovetskoe kino*, Nos. 4-5, p. 23.

A continuation of the argument presented in "Chego ne vidit glaz" (see entry 80).

*82 Fefer, V. "Shagai, Sovet!" *Sovetskoe Kino*, No. 2.

Source: Selezneva's *Kinomysl' 1920-x godov* (see entry 315), p. 39.

83 Fevral'skii, A.[leksandr V.]. "Shagai, Sovet!" *Pravda* (March 12), p. 6.

Fevral'skii discusses the as yet unreleased film, describing it as "a new victory for The Cinema Eye."

84 _____. "Shestaia chast' mira." *Pravda* (October 12), p. 5.

Fevral'skii discusses the as yet unreleased film in a lengthy positive assessment.

85 _____. "Za kinoglaz" ["Long Live The Cinema Eye"]. *Pravda* (June 15), p. 6.

Fevral'skii supports Vertov's entire aesthetic and its application in *Shagai, Sovet!*

*86 Khersonskii, Khrisanf. "Bor'ba faktov, vzgliadov, idei i sposobov vozdeistviia" ["The Struggle of Facts, Opinions, Ideas and Methods of Influence"]. *Kinofront*, Nos. 9-10.

Source: Selezneva's *Kinomysl' 1920-x godov* (see entry 315), p. 36. According to Selezneva, the article discusses *Shagai, Sovet!* and *Shestaia chast' mira*.

87 _____. "10 dni i 10 let" ["10 Days and 10 Years"]. *Pravda* (June 27), p. 7.

In reviewing films being made to mark the anniversary of The Revolution, Khersonskii advocates a Cinema Eye film on the theme.

*88 Novitskii, P.[etr]. "Esche o kinokhronike" ["More on Newsreels"]. *Sovetskii ekran*, No. 23.

Source: Abramov's *Dziga Vertov* (see entry 225), p. 26. According to Abramov, the article concerns itself with the shooting of *Kinopravda*.

*89 Shklovskii, V.[iktor B.]. "Kinoki i nadpisi" ["The Kinoks and their Mythology"]. *Kino*, No. 44 (October 30).

Source: Selezneva's *Kinomysl' 1920-x godov* (see entry 315), p. 35.

*90 _____. "Kuda shagaet Dziga Vertov?" ["Where is Dziga Vertov Striding?"]. *Sovetskii ekran*, No. 32.

Source: Selezneva's *Kinomysl' 1920-x godov* (see entry 315), p. 35.

*91 Urazov, Izmail. "Shagai, Sovet!" *Kinozhurnal ARK*, No. 3.

Source: Selezneva's *Kinomysl' 1920-x godov* (see entry 315), p. 37.

1927

*92 [Author unknown]. Review of *Iumoreski*. *Sovetskoe kino*, Nos. 5-6.

Source: Machereta's *Sovetskie Khudozh-estvennye fil'my* (see entry 223), p. 80.

*93 [Author unknown]. Review of *Shestaia chast' mira*. *Izvestiia* (January 13).

Source: Abramov's *Dziga Vertov* (see entry 225), p. 94.

94 Barshak et al. "Shestaia chast' mira; diskussiia v ARK" ["Shestaia chast' mira; A discussion at the Association of Cinema Workers"] *Pravda* (January 18), p. 6.

In addition to Barshak, those assessing the film and Vertov's firing from Goskino are identified as Bulakh, Shikhvatov, Asilov, Paushkin, Il'in, Donskoi Sokolov, Boltianskii, Skachkov, Tsvelev, Iasnyi, and Iukov.

- *95 Benjamin, Walter. "Zur Lage Der Russischen Filmkunst." *Literarische Welt* (Berlin), 3, No. 10 (March 11), 6.

Source: unpublished correspondence with Bertrand Sauzier (Harvard University). According to Sauzier's summary of the article, Benjamin discusses the success of *Shestaia chast' mira* in presenting the Soviet East without emphasizing its exotic nature. However, he does not see Vertov as going far enough stressing the link between Eastern peoples and the Soviet economy and the distinction between Soviet society and that of the West. The essay is reprinted in Benjamin's *Angelus Novus* (see entry 248) and his *Gesammelte Schriften* (see entry 376).

- *96 Borisov, D. "Shestaia chast' mira." *Kino*, No. 7 (February 15).

Source: Selezneva's *Kinomyśl' 1920-x godov* (see entry 315), p. 38.

97 Brik, Osip, V. Zhemchukhni, A. Lavinski, M. Machavariani, P. Nezmanov, V.[iktor] Pertsov, S.[ergei] Tretiakov, E.[sfir I.] Shub, V.[iktor B.] Shklovskii, L. Esakia, and others. "Lef i kino" ["Lef and Cinema"]. *Novyi Lef*, Nos. 11-12 (November-December), pp. 50-70.

A round-table discussion of the state of Soviet cinema, including the importance of Vertov's contribution and the importance of the Fiction/non-Fiction distinction. A condensed English translation appears in *Screen* (see entry 296) and, with further abridgement, in *Movies and Methods* (see entry 369).

- *98 Kudinov, Boris. ["Komsomol'skii fotoglaz'"] ["The Comsomols' Photo Eye"]. *Komsomol'skaia pravda*, No. 32.

Source: "Tvorcheskaia Kartochka, 1917-1947" (see entry 547), unpaginated.

- *99 Kurs, A. *Samoe mogushchestvennoe* [The Most Powerful]. Moscow-Leningrad: RSFSR Kinopechat', 80 pp.

Source: *Knigi o kino, 1917-1960* (Moscow: Vostochnoi literaturi, 1962).

- *100 Marchand, R., and P. Weinstein, *L'Art dans la Russe nouvelle: Le cinema*. Paris: Les Editions Rieder.

Source: Bertrand Sauzier (Harvard University). According to Sauzier, the work makes some reference to *Kinoglaz*.

- 101 Shklovskii, Viktor B. *Ikh nastoiashchee* [Their Reality]. Leningrad: RSFSR Kinopechat', pp. 61-67.

In this chapter on Vertov and Eisenstein, Shklovskii sees Eisenstein as the more important of the two. The book has been reprinted in German (see entry 269) and Italian (see entry 274).

- *102 Sokolov, I.[ppolit]. "Shestaia chast' mira." *Kinofront*, No. 2, p. 9.
Source: Abramov's *Dziga Vertov* (see entry 225), p. 159. Vertov wrote a letter to the editors of *Kinofront* in reply to this article (see entry 437).
- *103 Timoshenko, S. "Shestaia chast' mira." *Kino*, No. 7 (February 15).
Source: Selezneva's *Kinomysl' 1920-x godov* (see entry 315), p. 38.
- *104 Zorich, A. "O 'Shestoi chasti mira,'" *Gudok* (January 8).
Source: Fevral'skii (see entry 374), p. 160. The article is a strong defense of *Shestaia chast' mira* and a protest against Vertov's firing.

1928

- 105 Brik O.[sip]. "Odinnadtsatyi Vertova" ["Vertov's The Eleventh Year"]. *Novyi Lef*, No. 4 (May), pp. 27-29.
Brik criticizes the lack of structure in *Odinnadtsatyi*. An English translation of the article appears in *Screen* (see entry 289).
- 106 Eisenstein, Sergei M. "Moia pervaiia fil'ma". ["My First Film"]. *Sovetskii ekran*, No. 50, p. 10.
In his description of the making of *Glumov's Diary*, Eisenstein mentions the participation of the *Kinopravda* staff and the later release of the film as part of *Kinopravda* No. 16. The article is reprinted in Eisenstein's *Izbrannye proizvedeniia v shesti tomakh*, Volume I (see entry 233) and is translated into English in *The Complete Films of Eisenstein* (see entry 340) and *Cinema and Revolution* (see entry 323).
- *107 ———. "Nash 'Oktiabr' " ["Our 'October' "]. *Kino* (March 13).
Reference to original publication: Eisenstein's *Film Lectures and an Essay by Sergei Eisenstein*, edited by Jay Leyda (New York: Praeger, 1970), p. 191. The essay compares Eisenstein's film *October* to *Odinnadtsatyi*. It has been reprinted in Eisenstein's *Izbrannye proizvedeniia v shesti tomakh*, Volume V (see entry 256). It also appears in French as "Notre Octobre" (see entry 341).
- *108 ———, and Grigorii Alexandrov. "Nash 'Oktiabr' " ["Our 'October' "]. *Kino* (March 20).
The article is a continuation of entry 107.
- *109 Kol'tsov, M.[ikhail]. "Odinnadtsatyi." In *Odinnadtsatyi*. Moscow: Teakinopechat'.
Source: *Knigi o kino, 1917-1960*. (Moscow: Vostochnoi literaturi), 1962.

- 110 ———. M "Odinnadtsatyi." *Pravda* (February 26), p. 7.
Kol'tsov describes the making of the film and reminds the reader of Vertov's previous work.
- *111 Moussinac, Leon. [Title unknown]. *Sovetskii ekran* (February 21).
Source: "Tvorcheskaja kartochka" (see entry 547), unpaginated.
- 112 ———. *Le Cinéma Soviétique*. Paris: Librairie Gallimard, pp. 173-79.
Moussinac sees a contradiction inherent in Vertov's desire to use reality to avoid the creation of sentimental statements. He also equates documentary with what Vertov refers to as "art film". This section of the book on Vertov is reprinted in *Miroir du Cinéma* (see entry 227).
- 113 Pertsov, V.[iktor]. " 'Igra' i demonstratsiia" ["The 'Play' and the Projection"]. *Novyi Lef*, Nos. 11-12 (November-December), 33-44.
A general discussion of the theory of the non-acted film with an emphasis on the work of Vertov and Shub.
- *114 Shutko, K.I. "Odinadtsatom" ["For the Eleventh Year"]. In *Odinnadtsatyi*. Moscow: Teakinopechat'.
Source: *Knigi o kino, 1917-1960* (Moscow: Vostochnoi literaturi), 1962.
- *115 Tedesco, Jean. [Title unknown]. *Sovetskii kino*, Nos. 2-3.
Source: "Tvorcheskaja kartochka" (see entry 547), unpaginated.
- 116 Tretiakov, Sergei. *Our Movie; The Cinema is the International Language Which Brings the Nations Together*. Translated by Anon. Moscow: VOKS, 71 pp.
In his review of Soviet cinema, Tretiakov discusses Vertov's early work and his transition from newsreels to features (up to and including *Odinnadtsatyi*). He is mildly critical of Vertov, labeling the features as too schematized.
- 1929
- 117 Abbott, Jere. "Notes on Movies." *Hound and Horn*, 2 (December), 159-62.
The article is a review of *Chelovek s kinoapparatom* and a general introduction to Vertov.
- *118 Anon. [Notes on assessments and discussions of *Chelovek s kinoapparatom*]. Handwritten. Moscow: Arkhiv Dzigi Vertova, 45 pp.
Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 136. These discussions, dated September 7, 1928 – March 31, 1929, are listed in the Arkhiv Dzigi Vertova as Item 50.

- *119 [Author unknown]. [Title unknown]. *Kino* (January 8).
Source: Abramov's *Dziga Vertov* (see entry 225), p. 97. According to Abramov, the article discussed *Shestaia chast' mira* and Vertov's departure from Sovkino.
- *120 [Author unknown]. "V sporakh o Vertove" ["In The Desputes with Vertov"]. *Kino i kul'ture*, Nos. 5-6.
Source: "Tvorcheskaja kartochka" (see entry 547), unpaginated.
- 121 Blakeston, Oswald. "Three Russian Films." *Close Up*, 5, No. 2 (August), 144-50.
In his discussion of *Odinnadtsatyi* and *Chelovek s kinoapparatom*, Blakeston provides a useful synopsis of the now lost complete version of *Odinnadtsatyi*. An abridged version of the article appears in *The Documentary Tradition* (see entry 295).
- 122 Bond, R. "This Montage Business." *Close Up*, 5, No. 5 (November), 418-20.
Bond laments the bad example set for young filmmakers by Vertov's overly intricate montage.
- 123 Britton, Lionel. "Kino-Eye: Vertoff and the Newest Film Spirit of Russia." *The Realist*, 2 (October-December), 126-38.
Britton sees Vertov as a non-political film-maker whose work has played an important role in the development of world documentary. He is one of the first English language writers to be aware of Vertov's manifestoes and lectures.
- 124 Brunius, J.[acques] Bernard. "Le ciné-art et le ciné-oeil." *La Revue de Cinéma*, 1, No. 4 (October 15), 75-76.
Brunius discusses Vertov's theories and their reception in France and then goes on to review *Odinnadtsatyi* and *Chelovek s kinoapparatom*.
- 125 Durus. "Der Mann Mit Der Kamera." *Die Rote Fahne*, No. 116 (July 5), unpaginated.
A positive review of *Chelovek s kinoapparatom*. Reprinted in *Film und revolutionäre Arbeiterbewegung in Deutschland 1918-1932* (see entry 354).
- 126 Gerstein, Evelyn. "Three Russian Movies; Expressionism Gives Way to the Realities." *Theatre Guild Magazine*, 7 (October), 14-16.
The article contains a short critique of *Chelovek s kinoapparatom*.
- 127 Gorenko, O. "Maister kino-ob'ektiv" [The Man With The Movie Camera"]. *Kino* (Kharkov), 6, No. 54 (March), 10.
The article is a Ukrainian-language, positive, largely descriptive review of *Chelovek s kinoapparatom*.

- 128 Greenridge, Terrence. "Film Tendencies of the Moment." *Socialist Review*, No. 1 (November), 46-53.

The article contains a short description of *Chelovek s kinoapparatom* and Vertov's work in general.

- 129 Hall, Mordaunt. "Floating Glimpses of Russia." *The New York Times* (September 17), p. 36.

This review of *Chelovek s kinoapparatom* compares the film unfavorably with Ruttman's *Berlin*, asserting that its sequences are "too fast for the common eye." Hall also notes an alternate English title for the film, *Living Russia*.

- *130 Kracauer, S.[iegfried]. "Der Mann Mit Dem Kinoapparat." *Frankfurter Zeitung* (May 19), p. 2.

Source: unpublished correspondence with Bertrand Sauzier (Harvard University). Reprinted in Kracauer's *Kino: Essays, Studien, Glossen zum Film* (see entry 343).

- 131 Lenauever, John. "Vertoff, His Work and the Future." *Close Up*, 5, No. 6 (December), 464-68.

Lenauever reviews Vertov's work (comparing Vertov's camerawork to that of Pabst) before presenting a short interview in which Vertov discusses his "radiokii" and other aspects of his upcoming work with sound.

- *132 Shub, Esfir. [Non-acted Cinema]. *Kino i kul'tura*, Nos. 5-6.

Source: *Sowjetischer Dokumentarfilm*, where the article is reprinted in German (see entry 261).

- 133 Shutko, K.I. "Chelovek s kinoapparatom." *Pravda* (March 23), p. 6.

This largely descriptive positive review briefly mentions Vertov's previous work.

1930

- *134 [Author unknown]. "Blizorukie ensiklopedisty" ["The Nearsighted Encyclopedists"]. *Kino*, No. 28.

Source: "Tvorcheskaja kartočka" (see entry 547).

- *135 [Author unknown]. "Noviia pobeda tonfil'ma" ["A New Victory for the Sound Film"]. *Krasnaia gazeta* (April 26).

Source: "Tvorcheskaja kartočka" (see entry 547).

- *136 [Author unknown]. "Ob 'utopii' i 'fantastike'" ["Of 'Utopia' and the Fantastic"]. *Vecherniaia Moskva* (August 29).

Source: "Tvorcheskaja kartočka" (see entry 547).

- 137 Eisenstein, Sergei M. "The Fourth Dimension in the Kino: II." Translated by W. Ray. *Close Up*, 6, No. 4 (April), 253-68.

In the article, Eisenstein refers to *Odinnadtsati* as an example of metric montage and states that it is only "by means of a yard measure" that one can discover the proportional laws which govern the film. A revised translation of the article appears as "Methods of Montage" in *Film Form* (see entry 202).

- 138 Freeman, Joseph. "The Soviet Cinema." In *Voices of October; Art and Literature in Soviet Russia*, edited by Joseph Freeman, Joshua Kunitz, and Louis Lozowick. New York: Vanguard Press, pp. 217-64.

The portion of the essay dealing with Vertov describes Vertov's previewing of *Shestaia chast' mira* and his subsequent revision of the film along the lines demanded by audiences.

- *139 Piotrovskii, A. *Khudozhestvennyye tekhnika v sovetskom kino* [Artistic Trends in Soviet Cinema]. Edited by I. Popov. Leningrad: Teatrinopechat', 48 pp.

Source: *Knigi o kino* (Moscow: Vostochnoi literaturi, 1962).

- 140 Popkin, Zelda. "Russia Goes to the Movies." *Outlook*, No. 155 (May 28), 129-31, 154-55.

Popkin refers briefly to the popular reception for Vertov's work.

- 141 Shorin, A. [F]. "O tekhnicheskoi baze sovetskogo tonkino" ["On the Technological Basis of Soviet Sound Film"]. *Kino i zhizn'*, No. 14, pp. 10-11.

Shorin, the inventor of the sound system used in the making of *Entuziazm*, describes and praises Vertov's use of his equipment.

1931

- *142 [Author unknown]. "Ob ucheniche i soratniche D. Vertova — E. I. Svilovoi" ["Of the Pupil and Colleague of D. Vertov, E. I. Svilova"]. *Sovetskoe iskusstvo* (March 7).

Reference: "Tvorcheskaia kartochka" (see entry 547), unpaginated.

- 143 Dickinson, Thorold. "Enthusiasm, or the Symphony of the Don Basin." *The Film Society Programme* (London), 49th Performance (November 15), unpaginated.

In these short notes, Dickinson compares *Entuziazm* with other innovative sound films. The program is reprinted in *The Film Society Programmes, 1925-1939* (see entry 310). This program also contains Vertov's "Libretto of Entuziazm" (see entry 464).

- 144 ———. "Man With the Movie Camera." *The Film Society Programme* (London), 44th Performance (January 11), unpaginated.

Dickinson compares *Chelovek s kinoapparatom* with Ruttmann's *Berlin and World Melody*. The programme is reprinted in *The Film Society Programmes, 1925-1939* (see entry 310).

- 145 Durus. "Eine sinfonie des Donbass 'Enthusiasmus.'" *Die Rote Fahne*, No. 161 (August 26), unpaginated.

A short, positive review of *Entuziazm*, Durus' article was reprinted in *Film und revolutionäre Arbeiterbewegung in Deutschland* (see entry 354).

- 146 Grierson, John. "Russia's Latest." *The Clarion*, 3, No. 12 (December), 349.

Grierson, in reviewing *Entuziazm*, calls the film "too clever" and asserts that it "leads nowhere, but leads furiously." The review is reprinted in *Grierson on Documentary* (see entry 250).

- 147 ———. "Shooting for Cinema." *The Clarion*, 3, No. 2 (February), 49.

In reviewing *Chelovek s kinoapparatom*, Grierson expresses his approval of the theory of the Cinema Eye, but accuses Vertov of pushing it to a ridiculous extreme. The article is reprinted in *Grierson on Documentary* (see entry 250).

- 148 Kaufman, Nicholas. "Evolution of the Soviet Cinema." Translated by Christel Gang. *Left*, No. 1 (Spring), pp. 73-78.

Kaufman mentions Vertov's work briefly in the context of Soviet film history. The author is not to be confused with Vertov's brother, Mikhail Kaufman.

- 149 Kraszna-Krausz, A. "The First Russian Sound Films." *Close Up*, 8, No. 4 (December), 300-303.

Kraszna-Krausz describes *Entuziazm* as "over pointed, skittish and formalized" and goes on to state that the film's shots are used as mere illustrations for its soundtrack.

- *150 Lebedev, Nikolai. "Za proletarskie kinopublitsistiki ["In the Name of the Proletariat Cinema Publicists"]. *Literatura i iskusstvo*, Nos. 9-10.

Source: Abramov's *Dziga Vertov* (see entry 225), p. 161. According to Abramov, this was the article which elicited Vertov's "Polnaia kapituliatsiia Nikolaia Lebedeva" (see entry 478).

- *151 Manfred, Georg. Review of *Entuziazm*. *Tempo* (Germany), No. 195 (August 23).

Source: *Film und revolutionäre Arbeiterbewegung in Deutschland* (see entry 354), where it is reprinted.

- *152 Pol, Heinz. Review of *Entuziazm*. *Vossische Zeitung* (August 23).
Source: *Film und revolutionäre Arbeiterbewegung in Deutschland* (see entry 354), where it is reprinted.
- 153 Potamkin, Harry Alan. "Light and Shade in the Soviet Cinema." *Theatre Guild Magazine*, 8, No. 8 (May), 20-23.
In this general survey of Soviet cinema, Potamkin agrees with Vertov as to the central importance of the newsreel and documentary in the USSR.
- 154 _____. "The New Kino." *Close Up*, 8, No. 1 (March), 64-70.
Potamkin regards Vertov's work as an important part of the Soviet cinema of the late 1920s.
- *155 Radek, Karl. Article on *Entuziazm*. *Izvestiia* (April 3).
Source: *Les Cent Visages du Cinéma* (see entry 201), where it is reprinted.
- *156 Sinsheimer, Hermann. "Enthusiasmus; Der Erste Russische Tonfilm." *Berliner Tageblatt* (August 23), unpaginated.
Source: *Film und revolutionäre Arbeiterbewegung in Deutschland* (see entry 354), where it is reprinted.
- 157 Stern, Seymour. "Principles of New World Cinema: Part II, The Film as Microcosmos." *Experimental Cinema*, 1, No. 3, 29-34.
Summing up the work of the Soviet silent period, Stern discusses Vertov's role as a "scientist-artist-laborer" and his films as "microcosmos."

1932

- 158 Brailovsky, Alexander. "A Few Remarks on the Elements of Cine-Language." *Experimental Cinema*, 1, No. 4, 24, 39.
Brailovsky attempts to clarify the terminology of the Kaufman article in the same issue (see entry 161).
- 159 Herring, Robert. "Enthusiasm?" *Close Up*, 9, No. 1 (March), 20-24.
In lamenting the impact of *Entuziazm* and other Russian sound films in Britain, Herring argues against "Russian-inferiority."
- 160 Hughes, J. Pennethorne. "Vertov ad Absurdam." *Close Up*, 9, No. 3 (September), 174-76.
Disparaging Vertov's work, Hughes calls for an appreciation of the audience in the form of the first "personal talkie."

- 161 Kaufman, Mikhail A. "Cine Analysis." Translated by Alexander Brailovsky. *Experimental Cinema*, 1, No. 4, 21-23.

In the article, Kaufman describes the Kinok method of pre-shooting/post-shooting, and primary and secondary analysis of material. He describes his film, *Spring*, in some detail, linking it to *Chelovek s kinoapparatom*. The editors claim to have reprinted the article from an issue of *Proletarskoe kino*. However, I have been able to find references only to later Russian (see entry 164) and German (see entry 261) reprintings.

- 162 Moore, John C. "The Experimental Film and Its Limitations." *Close Up*, 9, No. 4 (December), 281-84.

Moore criticizes *Entuziazm* as being too propagandistic.

1933

- *163 [Author unknown]. "O Lenine" ["About Lenin"]. *Rot-Front* (August 18).

Source: Vertova-Svilova and Furtichev's *Tri pesni o Lenine* (see entry 317), p. 110 (where it is partially reprinted). The article describes part of the production of *Tri pesni o Lenine*.

- *164 Kaufman, Mikhail A. "Kino-analiz" in *Puti sovetskoi kinokhroniki* [*The Way of Soviet Newsreels*]. Moscow.

Source: *Sowjetischer Dokumentarfilm* (see entry 261), where the article is reprinted in German. This is identical to "Cine Analysis" (see entry 161).

1934

- *165 A.A. Review of *Tri pesni o Lenine*. *Leningradskaia Pravda* (October 17).

Source: Vertova-Svilova and Furtichev's *Tri pesni o Lenine* (see entry 317), p. 123 (where it is partially reprinted).

- 166 Agapov, Boris. "Torzhestvo kinoocherka" ["A Triumph of the Film Essay"]. *Izvestiia* (July 29), p. 3.

Agapov discusses Vertov's theories, the production of *Tri pesni o Lenine*, and the finished film. A fragment of the article is reprinted in Vertova-Svilova and Furtichev's *Tri pesni o Lenine* (see entry 317), p. 123.

- 167 Anon. *Amkino Presents 'Three Songs About Lenin'*. New York: Amkino, 4 pp.

This press kit for the November 6 New York opening of *Tri pesni o Lenine* contains laudatory statements about the film by American Ambassador to the USSR, William C. Bullit, Will Rogers (from a radio broadcast), Danish author Anderson Nexø, André Malraux, H.G. Wells, *The London*

Observer, and *The Moscow News*. The pamphlet also mistakenly claims that the film was being released in New York before its Moscow premiere.

- *168 Anon. Discussion of *Tri pesni o Lenine*. Typed. Moscow: Arkhiv Dzigi Vertova, 31 pp.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 138. This transcription, dated October 27, 1934, is listed as Item 77 in the Arkhiv Dzigi Vertova.

- 169 Anon. "Proletarskaia Diviziia smotrit 'Tri pesni o Lenine' " [The Proletariat Division Watches 'Tri pesni o Lenine' "]. *Pravda* (November 2), p. 4.

A short report on a screening of *Tri pesni o Lenine* on what is usually taken as the date of its official premiere. The article states that the audience heard the film introduced by the "successful and talented" Vertov. Accompanying the report is a photo of the lavishly decorated Mezhrabpomfil'm Theatre. A fragment of the report is reprinted in Vertova-Svilova and Furtichev's *Tri pesni o Lenine* (see entry 317), p. 123.

- *170 Anon. Review of *Tri pesni o Lenine*. *Vecherniaia Krasnaia gazeta* (Leningrad) (October 31).

Source: Vertova-Svilova and Furtichev's *Tri pesni o Lenine* (see entry 317), p. 124 (where it is partially reprinted).

- *171 Anon. Review of *Tri pesni o Lenine*. *Smena* (Leningrad) (October 29).

Source: Vertova-Svilova and Furtichev's *Tri pesni o Lenine* (see entry 317), p. 123 (where it is partially reprinted).

- *172 Bezymenskii, Aleksandr. Review of *Tri pesni o Lenine*. *Komsomol'skaia Pravda* (August 5).

Source: Vertova-Svilova and Furtichev's *Tri pesni o Lenine* (see entry 317), p. 123 (where it is partially reprinted).

- 173 Ferguson, Otis. "Artists Among the Flickers." *The New Republic*, 81, No. 1044 (December 5), 103-104.

Ferguson uses *Tri pesni o Lenine* as an example of the elevation of what he considers to be the ordinary practice of montage. The article is reprinted in *The Film Criticism of Otis Ferguson* (see entry 291) and *Awake in the Dark* (see entry 381).

- *174 Fevral'skii, A.[leksandr V.]. Review of *Tri pesni o Lenine*. *Literaturnaia gazeta* (July 16).

Source: Vertova-Svilova and Furtichev's *Tri pesni o Lenine* (see entry 317), p. 123 (where it is partially reprinted).

- *175 Golubov, V. Review of *Tri pesni o Lenine*. *Trud*, No. 214 (September).
Source: Vertova-Svilova and Furtichev's *Tri pesni o Lenine* (see entry 317), p. 123 (where it is partially reprinted).
- *176 Hamilton, James Shelley. "Three Songs of Lenin." *National Board of Review Magazine*, No. 9 (December 14), p. 8.
Source: Bertrand Sauzier (Harvard University).
- 177 Koster, Simon, "Dziga Vertoff." *Experimental Cinema*, 1, No. 5, 27-28.
Koster reports on Vertov's earlier European trip, during which he spoke to Vertov about his theories, his earlier films (Vertov mentioned the importance of *Boi pod Tsaritsynom*) and his plans for *Tri pesni o Lenine*.
- *178 Leyda, Jay. "Three Songs of Lenin." *New Theatre* (November 1), p. 10.
Source: Bertrand Sauzier (Harvard University).
- 179 Moen, Lars. "Three Songs About Lenin; A New Soviet Film Triumph." *Moscow News* (August 11), p. 6.
Moen favorably reviews the film on the basis of one of its preview screenings. The article also contains a facsimile of a note (dated July 26) from H.G. Wells, praising the film. In its introduction, the article refers to an earlier interview with Vertov (see entry 482).
- *180 Rokomov, T. Review of *Tri pesni o Lenine*. *Vecherniaia Moskva* (November 4).
Source: Vertova-Svilova and Furtichev's *Tri pesni o Lenine* (see entry 317), p. 123 (where it is partially reprinted).
- 181 Sennwald, Andre. "Vertov's 'Three Songs About Lenin' at the Cameo." *The New York Times* (November 7), p. 32.
While praising the film's "unusual beauty and emotional exaltation — when viewed aside from politics," Sennwald criticizes Vertov's heavy use of titles.
- *182 Seton, Marie. "Three Songs About Lenin." *Film Art* (London) (Winter).
Source: Jacob's *The Documentary Tradition* (see entry 295), where it is reprinted. A short description of the film, the article notes its documentary, experimental, and political aspects.
- *183 Shtro, P.[etr]. Article on the making of *Tri pesni o Lenine*. *Rot-Front* (August 14).
Source: Vertova-Svilova and Furtichev's *Tri pesni o Lenine* (see entry 317), p. 115 (where it is partially reprinted).

- *184 Surenskii, D. Article on the making of *Tri pesni o Lenine*. *Rot-Front* (August 14).

Source: Vertova-Svilova and Furtichev's *Tri pesni o Lenine* (see entry 317), p. 111 (where it is partially reprinted).

- 185 Troy, William. "Three Songs of Lenin." *The Nation*, 139, No. 3620 (November 21), 602.

Troy describes the film as "a symphonic legend about the greatest of Modern Saints."

1935

- *186 Balazs, B.[ela]. *Dukh filma* [*The Spirit of Film*]. Translated by N. Freedland, with an introduction by N.[ikolai] Lebedev. Moscow: Goslitizdat, 198 pp.

Source: *Knigi o kino* (Moscow: Vostochnoi literaturi, 1962).

- 187 Herring, Robert. "Three Songs About Lenin." *Life and Letters Today*, No. 13 (December), p. 188.

Short favorable review based on October 27 screening at the London Film Society.

- *188 Leyda, Jay. "Three Songs of Lenin." *The Film Society Programme* (London), 81st Performance (October 27), unpaginated.

Leyda characterizes the film as "the emotional document of biography." He translates the monologues of Mariia Belik, the engineer, the old peasant, the woman collective chairman, and the oil worker. The programme is reprinted in *The Film Society Programmes, 1925-1939* (see entry 310).

- 189 Moussinac, Leon. "Dziga Vertov on Film Technique." Translated by S.[amuel] Brody. *Filmfront*, 1, No. 3 (January 28), 7-9.

In his introduction to Brody's translation of Vertov's Paris speech, Moussinac notes the struggle between Vertov and other Soviet filmmakers and credits Vertov's theories with influencing Pudovkin and Eisenstein.

1936

- 190 Freeman, Joseph. *American Testament*. New York: Farrar and Rinehart, pp. 595-98.

Freeman discusses audience reaction to *Shestaia chast' mira*.

- *191 Gerstein, Evelyn. "English Documentary Films." *New Theatre*.

Source: Jacobs' *The Documentary Tradition* (see entry 295), where it is

reprinted. Gerstein compares *Tri pesni o Lenine* favorably to other documentary work of the early 1930s and comments on its relevance to the British documentary.

1938

- 192 MacDonald, Dwight. "Soviet Cinema, 1930-1938, A History." *Partisan Review*, V, No. 2 (July), 37-50.

In this anti-Stalinist critique of Soviet films in the 1930s, MacDonald sees Vertov as being used to destroy film-makers such as Eisenstein and Pudovkin. MacDonald's commentary seems to depend almost entirely on English language sources. The article, its continuation (see entry 193) and an article entitled "Soviet Society and Its Cinema" (which makes little mention of Vertov) are reprinted together in MacDonald's *On Movies* (see entry 273).

- 193 ———. "Soviet Cinema, 1930-1938, A History." *Partisan Review*, V, No. 3 (August-September), 35-62.

The article is a continuation of entry 192.

1940

- *194 Anon. "Leninskaia tema i leninskii obraz" ["The Leninist Theme and Leninist Form"]. *Kino* (January 21).

Source: "Tvorcheskaja kartochka" (see entry 547), unpaginated.

- *195 Artist's Council, Souizdetfil'm Studio. Assessment of a scenario entitled "Skazka o velikane". Typed. Moscow: Arkhiv Dzigi Vertova, 29 pp.
Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 141. This transcription, dated September 28, 1940, is listed as item 109 in the Arkhiv Dzigi Vertova. It elicited a response from Vertov (see entry 524).

- 196 Shub, Esfir. "Documentary Film" in *Twenty Years of Soviet Cinematography*. Moscow: Goskinoizdat, pp. 137-47.

Shub traces the history of the Kinoks (listing the original members as Vertov, Svilova, Mikhail Kaufman, Aleksandr Lemberg and Karmazinski). She characterizes *Spring* as a better repetition of *Chelovek s kinoapparatom*, a film in which she finds "little pure internal excitement."

1945

- 197 Marshall, Herbert. *Soviet Cinema*. London: Russia Today Society, 40 pp.

Marshall praises Vertov's early newsreels and *Tri pesni o Lenine*. He also discusses the functions of documentary studios during World War II.

1946

- 198 Moussinac, Leon. *L'Age Ingrat du Cinéma*. Paris: Editions du Sagittaire, pp. 108-110.

A short, general description of Vertov's work up to *Odinnadtsatyi* is provided.

1947

- 199 Lebedev, Nikolai. *Ocherk istorii kino* [An Essay on the History of Cinema], Volume I. Moscow: Goskinoizdat, pp. 104-111.

In reviewing Vertov's silent work, Lebedev places most emphasis on *Kinopravda* No. 21 and *Shestaia chast' mira*. His section on Vertov was later translated into Italian (see entry 226).

1948

- 200 Dickinson, Thorold, and Catherine de la Roche. *Soviet Cinema*. London: Falcon Press, pp. 21-23, 64.

The work contains Dickinson's oft-quoted description of Vertov as "the most obstinate film personality of all time" (a reference to his behavior at the London Film Society screening of *Entuziazm*). Dickinson describes the British reaction to *Chelovek s kinoapparatom* as poor while de la Roche considers *Tri pesni o Lenine* to be a successful example of Socialist Realism.

- 201 Radek, Karl. "Enthousiasme," in Marcel Lapierre's *Les Cent Visages du Cinéma*. Paris: Grasset, pp. 605-606.

A reprint and translation of Radek's 1931 *Izvestiia* review (see entry 155).

1949

- 202 Eisenstein, Sergei M. "Methods of Montage." In his *Film Form*, edited and translated by Jay Leyda. New York: Harcourt, Brace and World, pp. 72-83.

Leyda's revised translation of the 1930 *Close Up* article (see entry 137).

- 203 Manvell, Roger. *Experiment in the Film*. London: Balding and Mansell, pp. 172-79.

Manvell adopts a negative attitude toward Vertov, especially in regard to his silent work. There is a brief description of Vertov's work at the Central Documentary Film Studio.

1951

- *204 Aristarco, Guido. "Il cine-occhio." In his *Storia delle teorie del film*. Turin: Einandi, pp. 115-22.
Source: Bertrand Sauzier (Harvard University).

1953

- 205 Barrot et al. "Le débat est ouvert sur 'L'Homme à la caméra.'" *Cahiers du Cinéma*, 4, No. 22 (April), 36-40.
The piece is a transcription of a round-table discussion among the following heads of film societies (indicated only by their last names): Barrot (director of the French Federation of Film Societies), Billard (Action 17), Brunelin (Argenteuil), Decaudin (Northern Region), Delmas (Lille), Michel (Valance), Wyn (CCU) and Vrillac (Digne). The film is compared to *Entr'acte* and the observation is made that it is about a generalized city.

1957

- 206 Anon. "Neostivshie stroki" ["Bold Strokes"]. *Iskusstvo kino*, No. 4 (April ?), pp. 112-17.
This introduction to extracts from Vertov's notebooks is written to reintroduce Vertov to the Soviet public.

- 207 Ginzburg, Sergei. *Risovannyy i kukol'nyi fil'm* [Graphic and Puppet Films]. Moscow: Iskusstvo, pp. 70-84.
In this chapter on the first Soviet animated films, Ginzburg describes the production of Vertov's animations in the context of the development of animation throughout the Soviet film industry.

- *208 Viazzi, Glauco. "Dziga Vertov et la tendenza documentaristica." *Ferrania* (Milan), 11, Nos. 8-9 (August-September).
Source: Bertrand Sauzier (Harvard University).

1958

- 209 Abramov, Nikolai P., and V.P. Mikhailov. *Kino i foto dokumenty po istorii velikogo oktiabria; 1917-1920* [Cinema and Photographic Documents Pertaining to the History of the Great October Revolution, 1917-1920]. Moscow: Akademiia Nauk, pp. 42-59, 70-78.
This catalogue of the holdings of the Tsentral'ny Gosudarstvennyi Arkhiv Kino-Foto-Fonodokumentov SSSR [Central State Arkhive of Cinema-Photographic-Phonographic Documents of the USSR] contains descriptions of fragments of films corresponding to issues of *Kinonedelia*

(see entry 1), and *Kinopravda* (see entry 11). It also contains descriptions of fragments of *Instrukorskii parokhod "Krasnaia zvezda"* (see entry 6) and *Istoriia grazhdanskoi voiny* (see entry 10).

- *210 Kopalín I.[l'ia P.]. "Fil'my Dzigi Vertova" ["The Films of Dziga Vertov"]. In *Iskusstvo millionov; Sovetskogo kino, 1917-1937* [*The Art of Millions; Soviet Cinema, 1917-1937*], edited by D. Pisarevskii. Moscow: Iskusstvo, 624 pp.

Source: *Knigi o kino, 1917-1960* (Moscow: Vostochnoi literatury, 1962).

1959

- 211 Aristarco, Guido. "Le fonti di Due 'Novatori,' Dziga Vertov i Lev Kuleshov." *Cinema Nuovo* (Turin), 137 (January-February), 31-37.

The article discusses Vertov and Kuleshov as avant garde artists and also discusses the influence of American cinema on the early Soviet film-makers.

- 212 Boltianskii, G.[rigorii] M. "Velikiia oktyabr'skaia sotsialisticheskaia revoliutsiia i rozhdenie sovetskogo kinoiskusstva" ["The Great October Socialist Revolution and the Birth of Soviet Cinema Art"]. In *Iz istorii kino; materialy i dokumenty*, edited by S.[ergei] Ginzburg et al. Vol. 2. Moscow: Akademiia Nauk SSSR, pp. 68-116.

Boltianskii, who was in charge of newsreel production between the February and October revolutions, presents a detailed historical study of the establishment of the Bolshevik film industry through 1919. Among the productions discussed are *Kinonedelia*, *Boi pod Tsaritsynom* and *Instrukorskii parokhod "Krasnaia zvezda."*

- 213 Ginzburg, S.[ergei]. "Montazhnye listy filmov Vertova" ["Montage Lists of Vertov's Films"]. In *Iz istorii kino; materialy i dokumenty*, edited by S.[ergei] Ginzburg et al. Vol. 2. Moscow: Akademiia Nauk SSSR, pp. 35-57.

Ginzburg provides an informative introduction to his material on *Istoriia grazhdanskoi voiny* (see entry 10), *Kinopravda* No. 21 (see entry 11), *Kinopravda* No. 22 (see entry 11) and Vertov's literary scenario for *Tri pesni o Lenine* (see entry 28). These correspond to items 11, 19 (for both *Kinopravdas*), and 66 in the collection of the Arkhiv Dzigi Vertova ("Arkhiv Dzigi Vertova" (see entry 215), pp. 133, 137). In the introduction he discusses Vertov's early work in general, with particular attention to his development of the use of title cards and what Ginzburg refers to as "emotional montage."

- 214 Lemberg, A.[leksandr G.]. "Iz vospominanii starogo operatora"

["From the Memories of an Old Cameraman"]. In *Iz istorii kino; materialy i dokumenty*, edited by S.[ergei] Ginzburg et al. Vol. 2. Moscow: Akademiia Nauk SSSR, pp. 117-31.

In discussing his early career, Lemberg describes his work on *Boi pod tsaritsynom* (which he refers to as *Oborona Tsaritsyna*) and *Instruktorskii parokhod "Krasnaia zvezda."*

- 215 Listov, L.M. and Elizaveta I. Vertova-Svilova. "Arkhib Dzig Vertova." In *Iz istorii kino; materialy i dokumenty*, edited by S.[ergei] Ginzburg et al. Vol. 2. Moscow: Akademiia Nauk SSSR, pp. 132-55.

This catalogue of materials by and concerning Vertov represents the most important published indication of the extent of his creative endeavors. The list is divided into the following sections: "creative and production activities" (159 items, including letters, montage lists, shooting instructions, discussions of films); "articles, reports, speeches, published work" (119 items); "official documents" (four items); and "photographs, clippings, letters, and other documents" (37 items). All references in this guide made to material contained in the Arkhib Dzig Vertova originate from this article.

- *216 Shub, Esfir. *Krupnym planom [In Close Up]*. Edited by I. Vaisfel'd. Moscow: Iskusstvo, 255 pp.

Source: *Knigi o kino, 1918-1960* (Moscow: Vostochnoi literaturi, 1962).

1960

- 217 Abramov, Nikolai P. "Dziga Vertov i iskusstvo dokumental'nogo filma" ["Dziga Vertov and the Art of Documentary Film"]. *Voprosy kino iskusstva*, No. 4, pp. 276-308.

Abramov's article is a basic introduction to Vertov and his work.

- *218 Herlinghaus, Hermann, comp. *Dziga Wertow; Publizist und Poet des Dokumentarfilms*. Berlin: Club der Filmshaffender der DDR und Deutsche Zentralstelle für Filmforshug, 72 pp.

Source: Bertrand Sauzier (Harvard University).

- 219 Leyda, Jay. *Kino; A History of the Russian and Soviet Film*. London: George Allen and Unwin, passim.

Throughout the chronological structure of the book, Leyda keeps us posted on Vertov's activities and discusses his major work in some detail. On the whole, Vertov is described as a major artist whose theoretical stand proved counterproductive in the context of the development of Soviet film. A slightly revised and expanded edition of the book was released by Collier Books (New York) in 1973 with the same pagination and no additional Vertov material.

- 220 Vaughan, Dai. "The Man With the Movie Camera." *Films and Filming* (London), 7, No. 2 (November), 18-20.

In this review of *Chelovek s kinoapparatom*, Vaughan defines the film as an "actuality" — "a picture of reality reinforced by a gimmick". The essay is reprinted with a short update by Vaughan in Jacob's *The Documentary Tradition* (see entry 295).

- 221 Abramov, Nikolai P. "Dziga Vertov es a dokumentumfilm muveszette." *Filmkultura* (Budapest), No. 5 (January), 3-24.

This introductory article in Hungarian contains an extensive filmography, including a description of the material in the first six issues of *Novosti Dnia* on which Vertov worked (see entry 41).

- 222 Aksel'rod, L.D., V.P. Mikhailov, V.G. Frolov, and Iu. T. Khodzhaev. *Stranitsy zhivoi istorii* [The Pages Living History]. Edited by S.[ergei] Ginzburg. Moscow: Tsentral'ny Gosudarstvennyi Arkhiv Kino-fotodokumentov SSSR, pp. 24-72.

The authors discuss *Kinonedelia*, *Kinopravda*, and *Goskinokalendar'* in the context of other early Soviet newsreels.

- 223 Machereta, A.V., comp. *Sovetskie khazhestvennye fil'my; annotirovannyi katalog* [Soviet Artistic Films; An Annotated Catalogue]. Vol 1. Moscow: Iskusstvo, pp. 49, 61, 79-80.

The catalogue contains brief descriptions and bibliographies of Vertov's animations.

- 224 Richter, Erika. "Dsiga Wertow: Publizist Und Poet Des Dokumentarfilms." *Filmwissenschaftliche Mitteilungen* (Berlin), No. 1 (March), pp. 24-25.

Richter speaks of Vertov in general terms in reviewing the Herlinghaus book (see entry 218).

1962

- 225 Abramov, Nikolai P. *Dziga Vertov*. Moscow: Akademiia Nauk SSSR, 165 pp.

Abramov brings together much of the criticism written about Vertov and some of the unpublished material in the Arkhiv Dzigi Vertova. He is most illuminating in dealing with *Kinopravda*, taking good advantage of his access to the original material. Features, through *Kolybel'naia*, are described in relatively short, non-detailed passages. The book contains a large, nearly complete, bibliography of Vertov's published work (compiled by N.A. Narovshvili) and an incomplete filmography. The work has been translated into Italian (see entry 228) and an abridged French version (see entry 241).

- *226 Lebedev, Nikolai. "Dziga Vertov," in *Il Cinema Muto Sovietico*. Turin: Einandi, pp. 154-67.

Source: Bertrand Sauzier (Harvard University). This is apparently a translation of Lebedev's writings on Vertov in *Ocherk Istorii Kino* (see entry 199).

- *227 Moussinac, Leon. "Dziga Vertov et le Kino Pravda." *Miroir du Cinéma* (Paris), No. 3 (October).

Source: Bertrand Sauzier (Harvard University). This is material reprinted from *Le Cinéma Soviétique* (see entry 112).

1963

- *228 Abramov, Nikolai P. *Dziga Vertov*. Edited by Mario Verdone. Translated by C. Masetti. Rome: Bianco e Nero

This is the Italian translation of entry 225.

- 229 Sadoul, Georges. "Actualité de Dziga Vertov." *Cahiers du Cinéma*, 24, No. 144 (June), 23-31.

This introductory essay is largely concerned with Vertov's theories, though in it, Sadoul also explains how he came to use the title *Kinopravda* to coin the phrase "cinéma vérité."

- 230 _____. "Bio-Filmographie de Dziga Vertov." *Cahiers du Cinéma*, 25, No. 146 (August), 21-29.

Sadoul presents a detailed sketch of Vertov's career, although his dates and titles are often at variance with other sources. The article is reprinted in Sadoul's *Dziga Vertov* (see entry 304) and appears in English in Issari's *Cinéma Vérité* (see entry 294).

- 231 Verdone, Mario. "Dziga Vertov nell' avanguardia." *Filmcritica* (Rome), Nos. 139-140 (November-December), pp. 661-76.

Verdone discusses Vertov, the Kinoks, cinéma vérité, and Radio-pravda in the context of Russian and Italian futurism, the Lef group, and the work of Mayakovsky.

1964

- 232 Anon. "L'Homme a la camera revient." *Cinéma 64* (Paris), No. 82 (January), pp. 27-29.

The article is a short, simplistic review of *Chelovek s kinoapparatom*.

- 233 Eisenstein, Sergei M. *Izbrannye proizvedeniia v shesti tomakh* [Selected Works in Six Volumes]. Edited by L. A. Il'ina. Vol. 1. Moscow: Institut Istorii Iskusstvo, pp. 107-108, 109-116.

This first volume of Eisenstein's work contains the essays, "Moia pervaiia fil'ma" (see entry 106) and "K voprosy o materialisticheskom podkhode k forme" (see entry 66).

- 234 Herlinghaus, Ruth. "Dziga Wertow." *Film* (DDR), No. 1, pp. 220-30.
The article is a lengthy review of Abramov's Dziga Vertov (see entry 225), touching on the general importance of Vertov in film history.

- 235 Levitskii, Aleksandr A. *Rasskazy o kinematografe* [Tales of Cinematography]. Moscow: Iskusstvo, pp. 199-232.
This chapter covers Levitskii's work on an agit-train, with some discussion of Vertov's participation.

- 236 Navratil, Antonin. "Wertow, die Thorndikes und das 'Russische Wunder.'" *Film* (DDR), No. 2, pp. 432-38.
The article is a discussion of Annelie and Andrew Thorndike's film, *The Russian Wonder* (?), and the use that that film makes of *Chelovek s kinoapparatom*.

- 237 Sadoul, Georges. "Dziga Vertov i Futuristi Italiani, Appollinaire e il montaggio delle reistrazioni." *Bianco e Nero*, 25, No. 7 (July), 1-27.
Sadoul discusses Vertov's "laboratory of sound" and early films in the context of Italian Futurism's approach to music (particularly the manifestoes of Luigi Russolo). The article is translated in *Cahiers du Cinéma* (see entry 284), in *Lettres Françaises* (see entry 285), and in Sadoul's *Dziga Vertov* as "Le montage des enregistrements" (see entry 304).

- *238 _____. "Kinoks — revolution." In his *Historie générale du cinéma muet*. Paris: Denoel.

Source: Bertrand Sauzier (Harvard University). The essay is an analysis of Vertov's manifesto, "Kinoki. Perevorot" (see entry 401). It is reprinted in revised form in Sadoul's *Dziga Vertov* (see entry 304).

- *239 Verdone, Mario. "Cinema e Futurismo." *La Biennale* (Venice), No. 54 (September).
Source: Bertrand Sauzier (Harvard University).

- 240 _____. "Rudcenko nell'avanguardia." *Bianco e Nero*, 25, Nos. 4-5 (April-May), 72-89.

Verdone discusses the work of Aleksandr Rodchenko, including Rodchenko's designs for the title cards of some issues of *Kinopravda*.

- 241 Abramov, Nikolai P. *Dziga Vertov*. Edited by Barthelemy Amengual.

Translated by S. Youtkevitch. Premier Plan, No. 35. Lyon: SERDOC, 128 pp.

This is a shortened version of Abramov's *Dziga Vertov* (see entry 225).

- *242 Drobashenko, Sergei. "Der Sowjetische Dokumentarfilm im Grossen Verländischen Krieg." In *Film Contra Faschism*, edited and translated by Wolfgang Klaue and Manfred Lichtenstein with Jay Leyda, Gunter Schulz, and Ekart Jahnke. Berlin: Staatliches Filmarchiv der Deutschen Demokratischen Republik, pp. 41-89.

Source: Bertrand Sauzier (Harvard University). According to Sauzier, the editors refer to a 1959 Soviet publication containing this article. However, I have not been able to find this source.

- *243 Fevral'skii, A.[leksandr V.]. "Dzigi Vertov i Pravdisti" ["Dzigi Vertov and Those Associated with *Pravda*"]. *Iskusstvo Kino*, No. 13 (December).

Source: The French translation of this article in *Cahiers du Cinéma* (see entry 292). Fevral'skii discusses writings by and writings about Vertov in *Pravda*. An expanded version of this material appears in *Dziga Vertov v vospominaniiakh sovremennikov* (see entry 374).

- 244 Khersonski, Khrisanf. *Stranitsy iunosti kino* [Pages from the Cinema's Youth]. Moscow: Iskusstvo, pp. 80-89.

The chapter contains introductory material on Vertov.

- 245 Poliakov, A., and S.[ergei] Drobashenko. *Sovetskaia kinokhronika 1918-1925; annotirovannyi katalog. Chast' 1: Kinozhurnal* [Soviet Newsreels 1918-1925; An Annotated Catalogue. Part 1: The Cinema Journal]. Moscow: Tsentralnyi Gosudarstvennyi Arkhiv Kino-foto-fonodokumentov SSSR, pp. 9-110.

In their summaries of individual issues of *Kinonedelia*, *Kinopravda*, and *Goskinokalendar'*, the authors vary their descriptions from mere lists of topics covered to complex synopses (e.g., of *Kinopravda* No. 21). In most cases, the descriptions are intended to note the content of the issues rather than their style. The catalogue indicates the lengths of fragments of each issue in the Archive.

- 246 Sadoul, Georges. "Dziga Vertov; Poète du ciné-œil et prophète de la ciné-oreille." *Image et Son*, No. 183 (April), pp. 8-18.

The article discusses Vertov's theory of "Life Caught Unawares" in relation to similar developments in film history (particularly the work of Robert Flaherty). An edited version of the article appears as "La 'Vie à l'improviste' et la Documentaire" in Sadoul's *Dziga Vertov* (see entry 304).

- 247 Shklovskii, Viktor B. *Za sorok let* [During Forty Years]. Moscow: Iskusstvo, pp. 70-73 and passim.

In this collection of articles on film, Shklovskii discusses Vertov's use of titles in *Shestaia chast' mira* in relation to his theories as a whole.

1966

- 248 Benjamin, Walter. "Zur Lage der Russischen Filmkunst." In his *Angelus Novus*. Frankfurt: Suhrkamp, pp. 195-99.

This is a reprint of Benjamin's 1927 article (see entry 96).

- 249 Drobashenko, S.[ergei]. "Teoreticheskie vzgliady Vertova" [The Theoretical Views of Vertov']. In Dziga Vertov's *Stat'i, dnevik, zamysly*. Edited by Sergei Drobashenko. Moscow: Iskusstvo, pp. 3-42.

The essay is a conventional review of Vertov's life and career, incorporating references to the texts used in the book.

- 250 Grierson, John. *Grierson on Documentary*. Edited by Forsyth Hardy. Berkeley: University of California Press, pp. 126-29, 182.

The book reprints Grierson's 1931 reviews of *Entuziazm* (see entry 146) and *Chelovek s kinoapparatom* (see entry 147).

- 251 Selezneva, T.[amara]. "Nasledie Dzigi Vertova i iskaniiia 'cinéma-vérité'" ["The Heritage of Dziga Vertov and the Aspirations of 'Cinéma Vérité'"]. In *Razмышleniia u ekrana* [Reflections on the Screen]. Edited by E.S. Lobin. Leningrad: Iskusstvo, pp. 337-68.

Selezneva compares Vertov's ideas with the work of Rouch, Leacock and Pennebaker, criticizing the latter for their attempts at an apolitical objectivity.

- 252 Weinberg, Herman G. "The Man With the Movie Camera." *Film Comment*, 4, No. 1 (Fall), 40-42.

Weinberg concludes that *Chelovek s kinoapparatom* has stood up well in the thirty-seven years since its release and compares the film favorably with Paganini's *Perpetual Motion*.

1967

- 253 Abramov, Nikolai P. "Chelovek v dokumental'nom fil'me" ["The Man in Documentary Film"]. *Voprosi kino iskusstva*, No. 10 (Summer?), pp. 173-89.

The article is an introduction to Vertov and his role in the history of cinema.

- 254 Borovkov, V. *Dziga Vertov*. Moscow: Gosfilmofond, 32 pp.

This short but informative outline of Vertov's life and work contains capsule biographies of kinoks Beliaikov, Zotov, Kaufman, Kopalin, Lem-

berg, and Svilova and a detailed biofilmography (including Vertov's writings and incomplete projects as well as credits for his lesser known films). The book also contains detailed descriptions of *Kinopravda* Nos. 21 and 22, *Shestaia chast' mira*, *Chelovek s kinoapparatom*, and *Tri pesni o Lenine* as well as a reprint of Vertov's "My. Variant manifesta" (see entry 395).

- 255 Drobashenko, Sergei. "Der Sowjetischer Dokumentarfilm: Ein historischen Abriss" in *Sowjetischer Dokumentar Film*. Translated and edited by Wolfgang Klaue and Manfred Lichtenstein. Berlin: Staatliches Filmarchiv der Deutschen Demokratischen Republik, pp. 10-19, 30-37.

Drobashenko presents a general introduction to the Soviet documentary with particular reference to the texts reproduced in this volume.

- *256 ———, compiler. *Pravda kino i "Kinopravda"; po stranitsam zarubezhnoi pressy* [Cinema Truth and "Kinopravda"; In the Pages of The Foreign Press]. Moscow: Iskusstvo, 332 pp.

Source: Library of Congress Subject Catalogue.

- 257 Eisenstein, Sergei M. "Nash 'Oktiabr' " [Our 'October' "]. In his *Izbrannye proizvedeniia v shesti tomakh* [Selected Works in Six Volumes], edited by S.I. Iutkevich. Vol. 5. Moscow: Institut Istorii Iskusstv, pp. 32-35.

A reprint of Eisenstein's 1928 article (see entry 95).

- 258 Hill, Steven P. "The Man With the Movie Camera." *Film Society Review* (September), pp. 28-31.

On the occasion of the availability of a new 16mm print of *Chelovek s kinoapparatom*, Hill discusses Vertov's career in the context of Soviet film history and compares the film to the work of the contemporary Soviet director Victor Lisakovich.

- 259 Kuleshov, Lev. "Addenda." Translated by Steven Hill. *Film Culture*, No. 44 (Spring), pp. 17-36.

In correspondence with Hill, Kuleshov asserts his influence on Vertov and his authorship of *Vskrytie moshchei Sergiia Radonezhskogo*.

- 260 Iurenev, R. "O Vertove" ["About Vertov"]. *Iskusstvo Kino*, No. 6 (June?), pp. 65-68.

In reviewing the film, *Mir bez igry* (see entry 387), Iurenev discusses Vertov's career in general.

- 261 Klaue, Wolfgang, and Manfred Lichtenstein, comps. *Sowjetischer Dokumentarfilm*. Translated by Wolfgang Klaue and Manfred Lichtenstein. Berlin: Staatliches Filmarchiv der Deutschen Demokratischen Republik, pp. 103-105, 110-18, 131-35.

A German language reprint of Belenson's "Kinoglaz" (see entry 65) and Kaufman's "Kinoanalize" (see entry 164). In addition, the work contains translations of the following pieces by Vertov: "Otvét na piat' vo-prosov" (see entry 411); "Osnovnoe 'Kinoglaza' " (see entry 417); "Fabrika Faktov" (see entry 422); "Puti dokumentalnogo fil'ma" (see entry 458); "Mart radioglaza" (see entry 455); "Kinoglaz, radioglaz i tak nazivaemyi 'dokumentalizm' " (see entry 462); "O fil'me 'kinoglaz' " (see entry 565); "O znachenii neigrovoi kinematographii" (see entry 565); "Shestaia chast' mira" (see entry 565).

- *262 Schnitzer, Luda, and Jean Schnitzer. *La vie de Lénine à l'écran*. Paris: EFR, pp. 155-57.

Source: Bertrand Sauzier (Harvard University).

- *263 Toti, Gianni. "La 'Produttivita' dei materiali di Ejzenstejn e Dziga Vertov." *Cinema e Film*, 1, No. 3 (Summer), 281-87.

Source: unpublished bibliography compiled by Annette Michelson (New York University).

- 264 Volkov-Lannit, L. "Vmeste s poetami revoliutsii" ["Together With the Poets of the Revolution"]. *Iskusstvo kino*, No. 12 (December?), pp. 85-103.

Primarily concerned with the career of Aleksandr Rodchenko, the article discusses Rodchenko's work on the titles of *Kinopravda*.

1968

- 265 Abramov, Nikolai P. "Dziga Vertov: Poet and Writer of the Revolution." *Soviet Film*, No. 11, p. 11.

The article is a short overview of Vertov's career.

- 266 Kaufman, Mikhail A. "Le troisieme frère." *Cinéma 68*, No. 123 (February), pp. 33-35.

In this interview with Marcel Matthieu, Mikhail Kaufman distinguishes between his film, *Spring*, and Vertov's work. He also traces the contact between the two brothers in Russia and Boris Kaufman.

- 267 Lemberg, Aleksandr G. "Dziga Vertov prikhodit v kino" ["Dziga Vertov Comes to Cinema"] In *Iz istorii kino; materialy i dokumenty*. Edited by S.[ergei] Ginzburg et al. Vol. 13. Moscow: Akademiia Nauk SSSR, pp. 39-49.

In the article, Lemberg describes meeting the young Vertov between February and October, 1917, and introducing him to cinema. He also discusses Vertov's early work on *Kinonedelia*.

- 268 Rotha, Paul, Sinclair Road, and Richard Griffith. *Documentary Film*. New York: Hastings House, pp. 88-91.

This critique of *Odinnadtsatyi*, *Chelovek s kinoapparatom* and *Entuziazm* clearly states the objections of the British documentarians of the 1930s to Vertov's style.

- 269 Shklovskii, Viktor B. "Dziga Vertov." In *Schriften zum Film*. Frankfurt am Main: Skhrkamp, pp. 63-68.

This is a German language reprint of Shklovskii's discussion of Vertov in *Ikh nastoiashchee* (see entry 90).

- 270 Schnitzer, Luda, and Jean Schnitzer. *Vertov; Anthologie du Cinéma*, No. 80. Paris: Avant-Scène du Cinéma, 47 pp.

The pamphlet contains a biography that draws heavily on Vertov's writings, as well as a short filmography and bibliography.

1969

- 271 Abul-Kasimova, Kh. et al. *Istoriia sovetskogo kino* [The History of the Soviet Cinema]. Edited by Kh. Abul-Kasimova et al. Vol. 1. Moscow: Iskusstvo, 42-55, 97-105, 310-32.

The first section noted contains a lengthy discussion on the composition of the Moscow Cinema Committee and the production of *Kinonedelia* as well as *Godovshchina revoliutsii*. The second section covers *Kinopravda*, with emphasis on the later issues. The third section, a chapter entitled "Dziga Vertov," discusses all the silent features. In general, the material in this volume is most useful in pointing out the personnel involved in the productions and less useful in providing a theoretical framework. It is safe to assume that much of the Vertov material was written by Sergei Drobashenko, whose name appears among the many authors given credit for the volume.

- 272 Anon. *Kino-Pravda*. New York: Museum of Modern Art, 2 pp.

This program note for a screening on September 27 provides general information on the Museum of Modern Art print of combined *Kinopravda* items.

- 273 Macdonald, Dwight. "Soviet Cinema, 1930-1940, A History." In his *On Movies*. Englewood Cliffs, New Jersey: Prentice-Hall, pp. 192-248.

A slightly edited reprint of MacDonald's *Partisan Review* articles (see entries 192 and 193).

- 274 Shklovskii, Viktor B. "I 'Kinoki' di Dziga Vertov." *Filmcritica* (Rome), No. 201 (October), pp. 314-15.

The article is a translation of Vertov material in *Ikh nastoiashchee* (see entry 101).

- 275 Schmidt, Ernst and Peter Weibel. "Revision in Sachen Wertow." *Film* (Berlin) (February), pp. 16-19.

The article is a discussion of the revival of interest in Vertov's work and of Peter Kubelka's restoration of *Entuziazm*.

- *276 Tecklenberg, Walter. "Dziga Vertov." *Cinema* (Zurich), Nos. 37-38, pp. 472-73.

Source: Bertrand Sauzier (Harvard University).

1970

- 277 Eisenschitz, Bernard. "Maiakovski, Vertov." *Cahiers du Cinéma*, Nos. 220-221 (May-June), pp. 26-28.

In the article, Eisenschitz examines a series of statements by the two artists which illuminate their consciousness of each other's work.

- 278 Fofanova, M.V. "Tri pesni o Lenine." *Iskusstvo kino*, No. 8, pp. 45-48.

The article presents a short introductory discussion of the making and content of the film.

- 279 Giercke, Christoph. "Dziga Vertov." *Afterimage* (London), No. 1 (April), unpaginated.

In his introduction to a translation of parts of Vertov's "Kinoglaz" (see entry 424), Giercke argues that historical conditions forced Vertov to work in "a montage form."

- 280 Godard, Jean-Luc, and Jean Pierre Gorin. "The Dziga Vertov Group in America." *Take One*, 2, No. 10 (March-April), 9-26.

In this interview with Michael Goodwin, Tom Luddy, and Naomi Wise, Godard explains his use of the name, "Dziga Vertov Group."

- 281 Kopalin, Il'ia [P.]. "O dvukh fil'makh Dzigi Vertova; ne arkhiv — arsenal!" ["Of Two Films by Dziga Vertov: They are not an Archive, but an Arsenal!"]. *Iskusstvo kino*, No. 7, pp. 100-104.

In describing the completed *Kinopravda* Nos. 21 and 22, and their production, Kopalin mentions the use of colors and the shooting of the train going over the camera in *Kinopravda* No. 21.

- 282 Kuleshov, Lev. "Souvenirs, 1918-1920." *Cahiers du Cinéma*, 22, No. 222 (July), 20-25.

In these memoirs, Kuleshov mentions the early work of Vertov and Svilova.

- *283 Renato, Tomasino. "Tre canti su Lenin." *Filmcritica* (Rome), No. 205.
Source: Bertrand Sauzier (Harvard University).
- 284 Sadoul, Georges. "Les futuristes italiens et Vertov." *Cahiers du Cinéma*, 22, Nos. 220-221 (May-June), 19-22.
This is a French translation of Sadoul's 1964 Italian article (see entry 237).
- 285 _____. "Les futuristes italiens et Dziga Vertov." *Lettres Françaises*, No. 1337 (June 3).
The article is a reprint of entry 284.
- 286 _____. "Kino-Pravda no. 9." *Cahiers du Cinéma*, 22, Nos. 220-221 (May-June), 24-25.
Sadoul discusses *Kinopravda* No. 9 as a culmination of the experimentation in Vertov's earlier work and as an indication of his style for the remainder of his career.
- 287 _____. "La notion d'intervalle." *Cahiers du Cinéma*, 22, Nos. 220-221 (May-June), 23-24.
Sadoul discusses Vertov's "Theory of Intervals" as central to his writings.

1971

- 288 Becker, Lutz. "Film and October." In *Art in Revolution*, edited by Brian Dunce. London: Shevna Press, pp. 83-87, 95-97.
Becker discusses Vertov's place in the context of the artistic implications of the October Revolution. He also translates Vertov's "My. Variant manifesta" (see entry 395).
- 289 Brik, O.[sip]. "The Eleventh." Translated by Diana Matais. *Screen*, 12, No. 4 (Winter), 83-84.
The article is a translation of Brik's "Odinnadtsatyi Vertova" (see entry 108)
- 290 _____, V. Zhemchuzhny, A. Lavinsky, M. Machavaryani, P. Neznamov, V.[iktor] Pertsov, S.[ergei] Tretiakov, E.[sfir] Shub, V.[iktor] Shklovskii, L. Esakia, and others. "Lef and Film." Edited by Ben Brewster. Translated by Diana Matais. *Screen*, 12, No. 4 (Winter), 74-80.
The article is a condensed version of "Lef i kino" (see entry 97). A fragment of it appears in *Movies and Methods* (see entry 369).
- 291 Ferguson, Otis. "Artists Among the Flickers." In *The Film Criticism of Otis Ferguson*, edited by Robert Wilson. Philadelphia: Temple University Press, pp. 56-58.

The article is a reprint of Ferguson's 1934 article (see entry 173).

- 292 Fevral'skii, A.[leksandr V.]. "Dziga Vertov et les Pravdisty." Translated by E. Schmulevitch. *Cahiers du Cinéma*, No. 229 (May), pp. 27-32.

The article is a translation of Fevral'skii's 1965 piece (see entry 243).

- 293 Hunt, Ronald. "The Demise of Constructivism." *Art and Artists*, 6, No. 1 (April), 6-9.

Hunt places Vertov in the context of the period in which the constructivist aesthetic as a whole was destroyed.

- 294 Issari, M.[ohammed] Ali. *Cinéma Vérité*. East Lansing: Michigan State University Press, pp. 37-44, 167-182.

A superficial review of some of the more widely known Vertov writings and a reading of Sadoul give the impression that Issari has seen few Vertov films and no Russian sources. Nor does this chapter on Vertov go beyond Sadoul in linking Vertov to modern documentary. Issari provides an English translation of Sadoul's "Bio-Filmographie" (see entry 230) as an appendix.

- 295 Jacobs, Lewis, comp. *The Documentary Tradition: From Nanook to Woodstock*. New York: Hopkinson and Blake, pp. 49-52, 53-59, 100, 112-115.

Jacobs reprints Blakeston's "Three Russian Films" (see entry 121) in condensed form as "Two Russian Films." He reprints Vaughan's "The Man With the Movie Camera" (see entry 220) with an update. He also reprints Seton's "Three Songs About Lenin" (see entry 182) and Gerstein's "English Documentary Film" (see entry 191).

- 296 Kopalin, Il'ia P. "A Life Illuminated by the Revolution." *Soviet Film*, No. 1, pp. 13-17.

Although generally praising Vertov in this introductory piece, Kopalin notes that Vertov's manifestoes were "mistaken" in regard to the primacy of the documentary.

- 297 Listov, Viktor S. "Dziga Vertov's First Steps." *Soviet Film*, No. 1, p. 17.

Listov discusses Vertov's coming to cinema and his work on *Kinonedelia*.

- 298 _____. "Na puti k 'Kinopravdu' " [On the Road to 'Kinopravda' "]. *Iskusstvo kino*, No. 2, pp. 112-19.

Listov discusses Vertov's work from *Kinonedelia* to *Istoriia grazhdanskoi voiny* and the beginnings of the *Kinopravda* project.

- 299 L.K. "Homage a Dziga Vertov a l'occasion du 75e anniversaire de sa

naissance." *Revue du Cinéma International*, No. 16 (April), pp. 12-17.

The article is a short introductory biography.

- 300 Malevich, Kasmir. "And Images Triumph on the Screen." In *Essays on Art, 1915-1928*, edited by Troels Andersen and translated by Xenia Glowacki-Prus. Vol. 1. Copenhagen: Bongen, pp. 226-232.

This is a translation of Malevich's 1925 article (see entry 70).

- 301 Petrov, A. "Kinolenina" ["Filmic Memorabilia of Lenin"]. *Iz istorii kino; materialy i dokumenty*. Edited by S.[ergei] Ginzburg et al. Vol. 8. Moscow: Iskusstvo, pp. 6-18.

The article is a history of shots taken of Lenin during his lifetime — when they were rediscovered and how they were used. It contains material on *Kinopravda* No. 21 and *Tri pesni o Lenine*.

- 302 Pleyner, Marcelin, Pascal Bonitzer and Jean Narboni. "Sur les Avant-Garde Révolutionnaires." *Cahiers du Cinéma*, Nos. 226-227 (January-February), pp. 6-13.

In their discussion (edited by Pleyner), the three critics compare the effect of Vertov and Eisenstein on early Soviet cinema.

- 303 Rouch, Jean. "Cinq regards sur Vertov." Introduction to Georges Sadoul's *Dziga Vertov*, edited by Bernard Eisenschitz. Paris: Editions Champ Libre, pp. 11-14.

Rouch associates Vertov with contemporary documentary practice. However, the primary function of the essay is to review Sadoul's contribution to the study of Vertov.

- 304 Sadoul, Georges. *Dziga Vertov*. Edited by Bernard Eisenschitz. Paris: Editions Champ Libre, 171 pp.

Following Rouch's introduction (see entry 303), the book contains the following essays: "Le montage des enregistrements" (first published in 1964 as "Dzigi Vertov i Futuristi Italiani . . .," see entry 237); a previously unpublished piece entitled "Le montage des 'ciné-objets,'" in which Sadoul discusses Vertov's films and manifestoes from 1919 to 1922 in the context of earlier montage experiments; a revision of the analysis of Vertov's "Kinoki. Perevorot" that appeared in Sadoul's *Historie générale du cinéma muet* (see entry 238); a condensed version of "Dziga Vertov; Poète du ciné-œil et prophète de la ciné-oreille" (see entry 246); and a previously unpublished essay entitled "De Dziga Vertov à Jean Rouch," in which Sadoul discusses Vertov's effect on contemporary documentary. The book's appendices consist of a short statement by Sadoul ("Kino-pravda et cinéma vérité") in which he discusses his coining of the phrase "cinéma vérité," a translation of Vertov's 1940 essay, "Kak eto nachalos'?" (see entry

551) by Michel Pétris, and a reprint of Sadoul's "Bio-Filmographie" (see entry 230).

- 305 Zagdanski, E., L. Makhnach, M. Mel'nikov, M.[ikhail] Romm, K. Slavin, E. Uchitel', and G.[erts] Frank. "Dziga Vertov — poet revoliutsii" ["Dziga Vertov — Poet of the Revolution"]. Edited by V. Riazanova. *Iskusstvo kino*, No. 2 (February), 104-112.

The piece is a short collection of unrelated statements by Vertov's contemporaries and acquaintances praising his role in Soviet cinema.

1972

- 306 Anon. *Vertov*. Montreal: la Cinémathèque Québécoise, 16 pp.
The pamphlet contains a short introduction (composed of quotes of Vertov), program notes for *Kinoglaz*, *Kinopravda* Nos. 21 and 22, *Shagai*, *Sovet!*, *Shestaia chast' mira*, *Odinnadtsatyi*, *Chelovek s kinoapparatom*, *Entuziazm*, and *Tri pesni o Lenine*. There is also a brief filmography and bibliography.

- 307 Barna, Yon. *Dsiga Wertow*. Typed. Vienna: Oesterreichisches Film-museum.

An incomplete book-length critical work on Vertov, the manuscript places heavy reliance on Vertov's published writings. A second copy of the manuscript is kept at Anthology Film Archives.

- 308 Bordwell, David. "Dziga Vertov: An Introduction." *Film Comment*, 8, No. 1 (Spring), 38-42.

Bordwell's general introduction is limited to a use of the relatively small number of non-Russian materials and Vertov films available at the time.

- 309 Casaus, Victor. "Dziga Vertov; Notes Sobre su Actualidad." *Cine Cubano*, Nos. 76-77, pp. 106-11.

Casaus discusses Vertov's importance to the revolutionary cinema in Cuba.

- 310 Council of the London Film Society. *The Film Society Programmes, 1925-1939*. Introduction by George Amberg. New York: Arno Press, pp. 174, 196, 331-34.

The book reprints Dickinson on *Chelovek s kinoapparatom* (see entry 144) and *Entuziazm* (see entry 143) and Leyda on *Tri pesni o Lenine* (see entry 188).

- 311 Enzensberger, Marsha. "Dziga Vertov." *Screen*, 8, No. 4 (Winter), 90-107.

Enzensberger presents a sophisticated overview of Vertov's theoretical perspective as illuminated by his published and unpublished work.

- *312 Gansera, Rainer. "Dsigi Wertov." *Filmkritik* (Munich), Nos. 11-112, p. 567.

Source: Bertrand Sauzier (Harvard University).

- 313 Listov, V.[iktor S.]. "Kak nachinalas' kino-pravda?" ["How Did *Kinopravda* Begin?"]. *Iskusstvo kino*, No. 7 (July), pp. 96-106.

The article is a straightforward history of the organization of the *Kinopravda* project by Vertov in conjunction with agencies and officials of the Soviet film industry.

- 314 Michelson, Annette. "The Man With the Movie Camera: From Magician to Epistemologist." *Art Forum*, 10, No. 7 (March), 60-72.

Discussing *Chelovek s kinoapparatom*, Michelson isolates the following "strategies": "the continual reminder of the presence of the screen as a surface"; "the intrusion of animation techniques into the action"; "the alteration within one large sequence of slow and normal speeds"; "the subversion and restoration of filmic illusion acting to distend and contract the filmic image"; "the subversion of cinematic illusion through the process of distortion and/or abstraction"; and "the process of intellection so constantly solicited by this complex structure, the entire texture of this most assertively edited film." However, above all else, she sees Vertov's reversal of order and action (*hysteron proteron*) as the "pivot" of his aesthetic.

- 315 Selezneva, Tamara. *Kinomysl' 1920-x godov* [*Cinema Theory of the 1920s*]. Leningrad: *Iskusstvo*, pp. 26-55.

In her chapter on the non-acted film, Selezneva presents a far-ranging discussion of the theoretical arguments advocating and opposing the non-fiction film. Her access to the documents of the period makes this an especially valuable study.

- 316 Shub, Esfir I. *Zhizn' moia-kinematograf* [*My Life is Cinematography*]. Moscow: *Iskusstvo*, pp. 83-89 and passim.

Shub reminisces about her work with Vertov in the early 1920s. She recalls Eisenstein's telling her that the sequence of *Valkulinchuk* on the wharf in *Battleship Potemkin* was modeled on Lenin's lying in state in *Kinopravda* No. 21. An abridged version of this material appears in *Dziga Vertov v vospominaniakh sovremennikov* (see entry 374).

- 317 Vertova-Svilova, Elizaveta I., and V.I. Furtichev, comps. *Tri pesni o Lenine*. Introduction by Il'ia Kopalin. Moscow: *Iskusstvo*, 132 pp.

Kopalin's introduction briefly describes the production of *Kinopravda* No. 21 and *Tri pesni o Lenine*. The following three sections contain notes by those involved in the production of *Tri pesni o Lenine* as well as the text of the original folksongs about Lenin. The last section is a collection of fragments taken from reviews of the film. The book also contains material by Vertov, including: a literary scenario of *Tri pesni o Lenine* which corresponds to a 31-page handwritten document listed as item 67 in the collection of the Arkhiv Dzigi Vertova ("Arkhiv Dzigi Vertova" (see entry 215), p. 137); an extract from "Kak Ia rabotal nad fil'mom" (see entry 483); an extract from an article on audience reaction (see entry 502); and various extracts from Vertov's diaries and notebooks.

- 318 Wibom, Anna-Lena. "Tre sanger om Lenin." *Chaplin* (Stockholm), 14, No. 6, 217-23.

Wibom provides a short introduction to an excellent collection of stills from the film as well as texts concerning it. (See also the previous issue of *Chaplin* for an uncredited collection of stills from throughout Vertov's career.)

1973

- 319 Abramov, Nikolai P. "Nikolaj Abramov su Vertov." *Bianco e Nero*, 34, Nos. 1-2 (January-February), 65-66.

Abramov is interviewed by F. Malcovati.

- 320 Apon, A.[nnette], and G. Verhage. "Sergeji Eijenstein versus Dziga Vertov." *Skrien* (Amsterdam), No. 33 (March-April), pp. 3-4.

Both film-makers are discussed in terms of cinéma vérité.

- *321 Brandlmeier, T. "Wertow, Medwedkin und wir: Zur Theorie und Praxis des Agitationsfilms." *Film und Ton Magazin* (Munich), No. 19 (July), pp. 39-41.

Source: *Film Literature Index*. The article is continued in the following issues of *Film und Ton Magazin*: August (pp. 34-35), September (pp. 47-49), October (pp. 45-47), November (pp. 50-51), and December (pp. 44-45).

- 322 Drobashenko, S.[ergei] and V.I. Mikhailov. "Khronikal'no-dokumental'noe kino" ["Newsreel and Documentary Cinema"]. In *Istoriia Sovetskogo kino*, edited by Kh. Abul-Kasimova et al. Vol. 2. Moscow: Iskusstvo, pp. 323-51.

The chapter contains discussions of *Tri pesni o Lenine* and *Kolybel'naia*.

- 323 Eisenstein, Sergei M. "My First Film." In *Cinema and Revolution*,

edited by Luda Schnitzer, Jean Schnitzer, and Marcel Martin and translated by David Robinson. New York: Hill and Wang, pp. 48-49.

The article is an English translation of "Moia pervaiia fil'ma" (see entry 106).

- 324 Fargier, Jean-Paul, Claude Menard, Alain Leger, Simon Luciani, and Jean-Louis Perrier. "Ne copiez pas sur les yuex' disait Vertov." *Cinéthique*, No. 15 (Spring), pp 55-92.

This important historical review by the editors of *Cinéthique* uses French and Russian sources to place Vertov's theories in the context of post-Revolutionary anti-bourgeois art, document the reaction against Vertov, and compare Vertov's films to those of Lumiere and Richter. The second section of the article discusses the manner in which the growth of the Soviet film industry affected Vertov.

- 325 Feldman, Seth R. "Cinema Weekly and Cinema Truth." *Sight and Sound*, 43, No. 1 (Winter), 34-37.

The author presents a detailed discussion of the development of *Kinonedelia* and *Kinopravda*.

- 326 Fevral'skii, A.[leksandr V.] "Dziga Vertov i Mayakovski." *Iskusstvo kino*, No. 10 (October), pp. 113-24.

Fevral'skii discusses Mayakovsky's influence on the pacing and title cards in Vertov's silent work and the manner in which Vertov pays homage to Mayakovsky's style in *Tri pesni o Lenine*. The article is reprinted in *Dziga Vertov v vospominaniiakh sovremennikov* (see entry 374).

- *327 Grasso, A. "Il sistema Eisenstein; a proposito di du test: L'atteggiamento materialistico verso la forma' e 'Sciopero'." *Bianco e Nero*, No. 34 (January-February), pp. 4-59.

Source: *Film Literature Index*.

- 328 Helman, A. "Dziga Wiertow albo wszechobecność kamery; Nasz Iluzjon." *Kino* (Warsaw), 8, No. 5 (May), 62-64.

Helman summarizes Vertov's work in the context of contemporary cinema, giving particular attention to *Chelovek s kinoapparatom*.

- 329 Hennebelle, Guy. "Books to Change the French Cinema." *Cinéaste*, 1, No. 1, 40-45.

Hennebelle reviews Vertov's *Articles, journaux, projets* in the context of other influences on post-1968 French political cinema and concludes that Vertov's ideas are essentially different from those of Godard.

- 330 _____. "Dziga Vertov." *Ecran 73* (Paris) No. 13, p. 45.

Hennebelle reviews Abramov's *Dziga Vertov*.

- *331 Herlinghaus, H.[ermann]. "Wertow-Majakowski — Futurismus; eine Praemisse Georges Sadouls." *Filmwissenschaftliche Beitræge* (Berlin, DDR), No. 14, pp. 154-171.

Source: *International Index to Film Periodicals*. The article discusses the Futurist approaches of Vertov and Mayakovsky and contrasts them to those of the Italian Futurists.

- *332 Molkhoz, I.[ako]. "Dokumentalnoe kino." *Kinoiskusstvo*, No. 28 September), pp. 70-73.

Source: *Film Literature Index*.

- *333 Paladini, V. "Tre canzoni su Lenin." *Bianco e Nero*, No. 34 (March-April), pp. 84-86.

Source: *Film Literature Index*. The article originally appeared in 1934.

- 334 Petric, Vladimir. "Soviet Revolutionary Films in America." Ph.D. dissertation, New York University, 1973.

Petric discusses the influence of *Chelovek s kinoapparatom* on American experimental and documentary film-makers of the 1920s and 1930s.

- 335 Roshal, L. "Tri pesni o Lenine." *Iskusstvo kino*, No. 4 (April), pp. 142-45.

Roshal reviews Vertova-Svilova and Furtichev's *Tri pesni o Lenine* (see entry 317) and Vertov's career in general.

- 336 Skwara, J.[anusz]. "Dziga Wiertow wczoraj i dziś." *Kino* (Warsaw), No. 8 (August), pp. 41-43.

Vertov's theories and experiments are compared to cinéma vérité and the work of Orson Welles and William Wyler.

1974

- 337 Anon. "Orientation-Perspectives." *Cinéthique*, No. 17, pp. 1-18.

Although referred to in "La construction du socialism en URSS" (see entry 367) as part of an on-going discussion of Vertov, the article mentions Vertov only briefly (as part of an outline for that discussion).

- 338 Anon. "Vystavka Dziga Vertova v Berline" ["The Dziga Vertov Exhibit in Berlin"]. *Kino*, No. 3 (March), p. 191.

The article describes the contents of a touring exhibition of Vertov's films and of artifacts pertaining to his career.

- 339 Barnouw, Erik. *Documentary; A History of the Non-fiction Film*. London: Oxford University Press, pp. 51-71.

Barnouw describes Vertov as a "reporter" and, in his general descrip-

tion of his career, concentrates on Vertov's influence on other Soviet fiction and non-fiction film-makers.

- 340 Eisenstein, Sergei M. "My First Film." In *The Complete Films of Eisenstein*, translated by John Hetherington. New York: E.P. Dutton, p. 15.
A reprint of "Moia pervaiia fil'ma" (see entry 106).

- 341 ———. "Notre Octobre." In *Au-Delà des Etoiles*, edited and translated by J. Anmont, Bernard Eisenschitz, S. Mossé, A. Robel, Luda Schnitzer, and Jean Schnitzer. Paris: Union Générale d'Éditions, pp. 177-84.
A reprint of "Nash 'Oktiabr' " " (see entry 107).

- *342 Kopalin, I.[l'ia P.] "The Camera's Eye." *Soviet Film*, No. 209, p. 42.
Source: *Film Literature Index*.

- *343 Kracauer, Siegfried. "Der Mann mit dem kinoapparat." In his *Kino: Essays, Studien, Glossen zum Film*. Frankfurt: Suhrkamp, pp. 82-92.
The article is a reprint of Kracauer's 1929 review (see entry 130).

- *344 Kuznetsova, Y. "A Song That Lives Forever." *Soviet Film*, No. 210, p. 42.
Source: *Film Literature Index*.

- *345 Skwara, J.[anusz]. Ideology and Experiments in the Films of Dziga Vertov. *Cinema Sessanta*, Nos. 97-98 (May-August), pp. 46-59.
Source: Bertrand Sauzier (Harvard University).

- 346 ———. "Vertov: Yesterday and Today." *Young Cinema and Theatre* (Prague), No. 4, pp. 34-41.
Skwara discusses Vertov's influence on contemporary film.

- 347 Svenska Filminstitutet. *Dziga Vertov*. Stockholm: AB Bjorkmans, 32 pp.
This Swedish language catalogue for the Vertov exhibit and retrospective contains a detailed bio-filmography, an excellent collection of stills, and reprints from Vertov's notebooks.

- *348 Svilova, Elizaveta I. ". . . und eines Tages Flog er Durch die Luft." *Film und Fernsehen* (Berlin, DDR), 2, No. 2 (February), 36-38.
Source: *International Index to Film Periodicals*. The article is an interview of Svilova by Sergei Drobashenko.

- 349 Zimmer, Christian. *Cinéma et politique*. Paris: Seghers, pp. 261-65 and passim.
Zimmer discusses Vertov's writings and films in the context of contemporary political cinema.

1975

- *350 Barna, Yon. "Dziga Vertov." Paper read at The Film and the University Conference, City University of New York. Mimeographed.
Source: Bertrand Sauzier (Harvard University).

351 Cornand, J. "Sur deux films de Dziga Vertov: 'Kino Glaz' et 'L'Homme à la camera'." *Image et Son*, No. 207 (June-July), pp. 55-62.

Cornand provides an introductory overview to Vertov's career and theories and a more detailed analysis of the two films.

352 Feldman, Seth R. "Evolution of Style in the Early Work of Dziga Vertov." Ph.D. dissertation, State University of New York at Buffalo, 1975.

The study traces Vertov's artistic development from his youth through to the release of *Kinoglaz* and the completion of *Kinopravda*. Selected newsreels and *Kinoglaz* are examined in some detail. The author examines the roles played by Soviet film, post-Revolutionary art movements and earlier instances of documentary and avant-garde filmmaking. A filmography and bibliography are appended. A facsimile of the dissertation with added material was published in 1977 (see entry 380).

- *353 Glazoleva, N.[ina]. "First Film About Lenin." *Soviet Film*, No. 212, p. 40.

Source: *Film Literature Index*.

354 Kühn, Gertraude, Karl Tummler, and Walter Wimmer, comps. *Film und revolutionäre Arbeiterbewegung in Deutschland, 1918-1932*. Berlin (DDR): Henschelverlag Kunst und Gesellschaft, pp. 398-400, 419-20, 421-23.

The book reprints Durus' reviews of *Chelovek s kinoapparatom* (see entry 125) and *Entuziazm* (see entry 145) and reviews of *Entuziazm* by Pol (see entry 152), Sinsheimer (see entry 156), and Manfred (see entry 151).

- *355 Laurador, F.G. "O visualismo cinema-verdade mudo de Dziga Vertoff." *Celuloide* (Lisbon), No. 18 (March), pp. 17-26.

Source: *Film Literature Index*.

356 Listov, V.[iktor S.]. "O pis'me iz Petrograda 'Avtokino' i Vertove." ["Of a letter from the Petrograd 'Autocinema' and of Vertov"]. *Iskusstvo kino*, No. 1 (January), pp. 109-18.

Listov discusses newly discovered documents relating to a mobile cinema project launched by Vertov. This material is reprinted in *Dziga Vertov v vospominaniakh sovremennikov* (see entry 374).

- 357 Mayne, Judith. "Eisenstein, Vertov and the Montage Principle." *Minnesota Review*, No. 5 (Fall), pp. 116-24.

In discussing Eisenstein and Vertov's views on montage, Mayne examines both theories from a structuralist point of view.

- 358 _____. "The Ideologies of Metacinema." Ph.D. dissertation, State University of New York at Buffalo, 1975.

One of the three examples of metacinema examined in some detail by Mayne is *Chelovek s kinoapparatom*. In discussing the film, she sees Vertov as attempting to equate cinematic practice with the approach to productive labor enforced by post-Revolutionary Soviet Society.

- *359 Montani, Pietro. *Vertov; Dziga Vertov di Pietro Montani*. Firenze: La nuova Italia, 139 pp.

Source: *Bibliographia nazionale Italiana*.

- 360 Petric, Vladimir. "Cinematic Analysis of Two Sequences from *The Man With the Movie Camera*." Paper read at The Film and the University Conference, City University of New York. Mimeographed.

Petric provides a structural analysis of two of the fifty-eight sequences he finds in *Chelovek s kinoapparatom*. The first of these (#27), concentrates on the use of hands on typewriters, a piano and folding cigarette boxes. The second (#32) centers around what Petric describes as the "fi-effect" present in shots of rotating objects.

- 361 Sadoul, Georges. *Histoire Générale du Cinéma*. Edited by Bernard Eisenschitz. Vol. 5. Paris: Editions Denoël, pp. 283-315.

The text, edited from Sadoul's many writings on Vertov, concentrates on the silent features, the newsreels, and Vertov's manifestoes.

- 362 Schmidt, Paul. "Vertov and Eisenstein." Paper read at the Film and the University Conference, City University of New York. Mimeographed.

Schmidt presents a detailed history of the theoretical dispute between the two film-makers.

- 363 Stranov, K. "Kazakhskoe kino" [Cinema in Khazakastan']. In *Istoriia Sovetskogo kino*. Edited by Kh. Abul-Kasimova et al. Vol. 3. Moscow: Iskusstvo, pp. 226-31.

Siranov presents a short description of *Tebe, Front!* (see entry 38). Elsewhere in the volume, brief reference is made to Vertov's newsreel work during World War II.

- 364 Tuch, Ronald. "Man With a Movie Camera." *Film Library Quarterly*, 8, No. 1 (Spring), 36-38.

Tuch discusses the cameraman in *Chelovek s kinoapparatom* as an indication of the film's link to "the picaresque spirit."

- 365 Williams, Alan. "The Camera-Eye and the Film: Notes on a Sequence

from *Man With the Movie Camera*." Mimeographed. Buffalo: State University of New York at Buffalo.

Williams presents a sophisticated structural analysis of the first sixty-six shots of *Chelovek s kinoapparatom* and discusses the way in which this sequence is reflected in the structure of the remainder of the film.

1976

- 366 Amengual, Barthelemy. "Vertov et Eisenstein: deux conceptions du cinéma politique." *Jeune Cinema*, No. 93 (March), pp. 10-19.

Barthelemy discusses the non-acted and acted approaches to political cinema in terms of their application to contemporary political film.

- 367 Anon. "La construction du socialisme en U.R.S.S." *Cinéthique*, Nos. 21-22, pp. 19-40.

Written by the editors of *Cinéthique*, the article discusses *Entuziazm* along with two novels of the same period. The writers cite *Entuziazm* as a concrete example of the use of artistic practice to further socialist aims. The film is discussed in terms of Soviet policies during the period 1917-1930. Vertov's own politics are discussed in the context of the two earlier *Cinéthique* articles (see entries 324 and 337).

- *368 Anon. Obituary of Svilova. *Iskusstvo kino*, No. 4, pp. 190-91.
Source: *Film Literature Index*.

- 369 Brik, O.[sip] and V.[iktor B.] Shklovskii. "The Lef Arena." in *Movies and Methods*. Edited by Bill Nichols. Translated by Diana Matais. Berkeley: University of California Press, pp. 15-16.

The article is a reprint of part of the piece originally appearing in *Screen* (see entry 290).

- *370 Milev, N. "Vertov, Eisenstein i sovremmeniki" ["Vertov, Eisenstein and their Contemporaries"]. *Kinoizkustvo*, No. 31 (March), pp. 46-51.
Source: *Film Literature Index*.

- 371 Petric, Vladimir. *The Man With the Movie Camera*. Xeroxed. Cambridge, Massachusetts: Harvard University.

Petric's manuscript for a book-length analysis of *Chelovek s kinoapparatom* contains a lengthy discussion of Vertov's ideology and aesthetics in the context of Soviet film of the 1920s and a structural analysis of the film.

- *372 Riazanova, V. "Dziga Vertov as Remembered by his Contemporaries." *Soviet Film*, No. 224, pp. 33-34.
Source: *Film Literature Index*.

- *373 ———. "Fifty years of 'Soviet Forward.'" *Soviet Film*, No. 230, p. 20.
Source: *Film Literature Index*.

- *374 Vertova-Svilova, E.[lizaveta] I., and A.[nna] L. Vinogradova, comps. *Dziga Vertov v vospominaniiakh sovremennikov* [*Dziga Vertov as Remembered by His Contemporaries*]. Moscow: Iskusstvo, 277 pp.

This anthology of articles about Vertov contains a lengthy collection of stills followed by Mikhail Iu. Bleiman's "Istoriia odnoi mechty" ["The History of a Single-Minded Dream"], an overview of Vertov's career, the "dream" of the Cinema Eye in the context of his times; Elizaveta I. Svilova's "Pamiat' o Vertove" ["Memories of Vertov"], a discussion of their meeting, their work together and Vertov's interaction with Eisenstein; Mikhail A. Kaufman's "Poet neigrovogo" ["Poet of the Non-acted"], a discussion of his collaboration with Vertov on *Kinopravda* and a shorter discussion of work on the later features; Aleksandr G. Lemberg's "Druzhba, ispytannaia deциatiletiiami" [A Friendship Tested by the Decades], a discussion of his meeting with Vertov, Vertov's early films and manifestoes, *Kinopravda* and *Shestaia chast' mira*; Viktor S. Listov's "Molodost' mastera" ["The Youth of the Master"], a three-part article in which Listov discusses Vertov's childhood in Bialystok, his work at the Moscow Cinema Committee and the VFKO, and his work on mobile cinema projects (see entry 356); Il'ia P. Kopalin's "Uchitel', drug" ["Teacher, Friend"], an overview of the author's contact with Vertov throughout his career, with an emphasis on their work on *Kinopravda*; Boris F. Kudinov's "Posviashchenie v kinopazvedchiki" ["Initiation Into the Cinema Scouts"], a discussion of the author's work with Vertov on *Kinoglaz* and Vertov's later assistance in the author's productions; Iakov M. Tolchan's "S Vertovym bylo udivitel'no legko" ["With Vertov it was Marvelously Easy"], a discussion of the author's work on *Shestaia chast' mira*; Boris I. Volchek's "Rezhisserskoe zadanie" ["An Assignment From the Director"], an anecdote concerning an assignment given the author by Vertov while the former was a film student in 1929; Boris R. Nebylitskii's "My uchilis' y Vertova" ["We Were Taught By Vertov"], a discussion of the author's correspondence and work with Vertov in the Ukraine; Esfir I. Shub's "Spor mezhdru uchenikom i uchitelem" ["The Despute Between Pupil and Teacher"], a short discussion of her friendship with Vertov during the 1920s (a reprint of part of Shub's *Zhizn' moia-kinematograf* (see entry 316); Aleksandr V. Fevral'skii's "Vperedsmotriashchii" ["Visionary"], a lengthy discussion of the relationship between the work of Vertov and Mayakovsky (see entry 326), of writing by and about Vertov in *Pravda*, and the critical response to Vertov throughout his career (an expanded version of Fevral'skii's 1965 article (see entry 243); Viktor B. Shklovskii's "O Dzige Vertove" ["Of Dziga Vertov"], a discussion of the

author's memory of Vertov's work in the 1920s and an evaluation of his position in the Soviet avant garde and in the larger context of Russian and Soviet art; Sof'ia Lisitskaia-Koppers' "Skvoz' dal' minuvshikh let" ["Such A Long Time Ago"], a discussion by the wife of El Lissitsky of her meeting with Vertov in 1929, her ensuing correspondence with others about Vertov's work and with Vertov himself (during his trip abroad), and their later meetings and correspondence to 1946; Sergei A. Ermolinskii's "U pamiatnika Pushkina" ["At the Pushkin Monument"], a general overview of Vertov's work and its impact; Mark S. Donskoi's "I togda i teper'" ["Then and Now"], a short discussion of the author's contact with Vertov's work in the early 1930s; Boris N. Agapov's "Novyi chelovek na ekrane" ["The New Man on the Screen"], a short piece concentrating on *Tri pesni o Lenine*; Anatolii I. Vystorobets' "Porazitel'noe predvidenie" ["Striking Foresight"], a short argument for the contemporary relevance of Vertov's theories in the Soviet context; Iurii B. Karavkii's "Likhov, 6'" ["6 Likhov Street"], a discussion of the author's association with *Novosti Dnia* during the mid-1940s; Semiramida N. Pumpianskaia's "Schastlivyi sluchai" ["The Lucky Chance"], a description of the work of the author and her husband on *Tebe, Front!*; Ninel' I. Loseva's "A esli by . . ." [If only . . .], a discussion of the author's meeting with Vertov and the latter's comments on *Kolybel'naia* and his work in the early 1950s on *Novosti Dnia*; Natal'ia E. Arkina's "Mozhet li takoe ustaret'" ["Is it Possible for this to Become So Old!"], a short discussion of the author's conversations with Vertov during his work on *Novosti Dnia*; Leonid A. Braslavskii's "Istoriia odnogo zhurnal'" ["The History of a Certain Journal"], a recounting of Vertov's work on an issue of *Novosti Dnia*; Evgeniia K. Deich-Malkina's "Nezabyvaemoe" ["The Unforgettable"], a discussion of the author's meeting with Vertov in 1947 and conversations with him in which he discussed his theories and films; Elena A. Segal-Marshak's "To, chto sokhranilos' v pamiati'" ["That Which is Preserved in Memory"], a lengthy recounting of the author's work with Vertov on the uncompleted children's film, *Skaza o velikane*, and the relation the film would have had to Vertov's theories and earlier work; Gerts B. Frank's "'Rychag' Vertova'" [The 'Key' to Vertov'], an account by a contemporary scenarist of his discovery of Vertov's work; and Sergei I. Iutkevich's "Pervoprophodets'" ["The First to Pass Through"], a discussion of Vertov's career by a fellow film-maker in contact with him from the mid-1920s. The collection also contains short biographical sketches of the authors.

1977

375 Amengual, Barthelemy. "Ejzenstejn, Pudovkin, Vertov, Dovzhenko et quelques autres et leur influence sur le cinéma mondial des années 30 et

40." Paper read at The FIAF 23rd Congress: An International Symposium on the Influence of Soviet Silent Cinema on World Cinema, Varna (Bulgaria). Mimeographed.

The paper is scheduled to appear in a yearbook to be published by FIAF in 1978.

- *376 Benjamin, Walter. "Zur Lage der Russischen Filmkunst." In his *Gesammelte Schriften*, edited by Rolf Tiedermann and Hermann Schweppenhäuser. Vol. 2. Frankfurt: Suhrkamp, pp. 747-51.

Source: Bertrand Sauzier (Harvard University). The article is a reprint of Benjamin's 1927 essay (see entry 95).

- 377 Brody, Samuel. "The Camera as a Weapon in the Class Struggle." *Jump Cut*, No. 14 (March 30), pp. 28-30.

In this interview with Tony Safford, Brody links his exposure to Vertov's ideas with his political film-making in the 1930s.

- 378 Crofts, Stephen, and Olivia Rose. "An Essay Towards 'Man With a Movie Camera.'" *Screen*, 18, No. 1 (Spring), 9-58.

In their lengthy study, Crofts and Rose review *Chelovek s kinoapparatom* in the context of Vertov's experience in the Soviet film industry in the 1920s. They then provide a formal analysis of a sequence of fifty-four shots in the film. They conclude that the film must be studied only in its political context.

- 379 Denkin, Harvey. "Linguistic Models in Early Soviet Cinema." *Cinema Journal*, 17, No. 1 (Fall), 1-13.

Denkin discusses the application of Soviet theories of language to cinema, using as one of his examples Vertov's use of disclosure as a structural technique in five sequences of *Shagai, Sovet!*

- 380 Feldman, Seth R. *Evolution of Style in the Early Work of Dziga Vertov*. New York: Arno Press, 233 pp.

A facsimile reprint of the author's dissertation (see entry 352), the book also contains an appendix giving detailed descriptions of sixteen issues of *Kinonedelia*.

- 381 Ferguson, Otis. "Artists Among the Flickers." In *Awake in the Dark; An Anthology of American Film Criticism, 1915 to the Present*, edited by David Denby. New York: Vintage Books, pp. 375-77.

The article is a reprint of Ferguson's 1934 piece (see entry 173).

- 382 Fischer, Lucy. "Enthusiasm: From Kino-eye to Radio-eye." *Film Quarterly*, 31, No. 2 (Winter), 25-34.

Fischer gives a background to the production of the film and presents

a close analysis of the soundtrack (highlighted by her identification of some fifteen different uses of sound made in the film).

- 383 Kubelka, Peter. "Restoring Enthusiasm." *Film Quarterly*, 31, No. 2 (Winter), 35-36.

In an interview with Lucy Fischer, Kubelka outlines the changes made in his restored print of the film.

- 384 Lawton, Anna M. "Dziga Vertov: A Futurist With a Movie Camera." In *The 1977 Film Studies Annual; Explorations in National Cinemas*, edited by Ben Lawton and Janet Steiger. New York: Redgrave, pp. 65-73.

Lawton links *Chelovek s kinoapparatom* to the work of the Cubo-Futurists through the film's use of camera and editing, and its redefinition of cinema as equal to art (man) and technology (the movie camera).

- 385 Mayne, Judith. "Kino-Truth and Kino-Praxis: Vertov's 'Man With a Movie Camera.'" *Ciné-Tracts*, 1, No. 2 (Summer), 81-91.

Mayne provides a structural analysis of the film that links its editing structure to Vertov's ideological message. The article also contains a forty-four-shot montage list of the sequence beginning with the horse caught in a freeze frame.

- 386 Schlegel, H.J. "Zachem zhe tak lgat' gospoda" ["Why Do the Gentlemen Lie So?"]. *Iskusstvo kino*, No. 2 (February), pp. 185-86.

Schlegel criticizes what he sees as attempts to falsify the facts of Vertov's life and official Soviet attitudes toward him.

Note: In addition to the above written critiques, there has been at least one film made about Vertov and his work. This is:

- 387 *Mir Bez igry* (*World Without Acting*, 1966)

The film uses a voice-over narration, some short acted sequences (principally of a man, supposedly Vertov, meditating in a park), interviews, numerous clips from Vertov's work, and shots of him working. The commentary contains little that does not appear in print. In all, the film stresses Vertov's service to the Soviet state and, despite its title, de-emphasizes his theories and his experimentation.

Credits

Production: Central Studio for Documentary Films

Director: L. Makhnach

Scenario: Sergei Drobashenko

Editors: V. Donskaia, N. Maksimova

Photography: Z. Gromova, L. Kotliarenko, A. Kotchatkov

Composer: V. Geviksman

Addendum

Otten, N. "Krasivyi mir; O fil'me 'Kolybel'naia' " ["A Beautiful World; About the Film, 'Kolybel'naia' "]. *Iskusstvo kino*, No. 12 (1937), pp. 36-38.

Following a short description of the film, Otten reviews its production and aesthetics, comparing Vertov's treatment of women to that of Griffith.

V

Writings, Performances and Other Film-related Activities

1917

- *388 Preface to Vertov's Poems "Vizhu" and "Start." Typewritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 144. This two-page document is listed as item 160 in the Arkhiv's collection. The poems themselves may be in item 1 of the Arkhiv, listed simply as "Poems, 1914-1946." "Start" appears in English (translation by Jay Leyda) in Chapter I and in Feldman's *Evolution of Style in the Early Work of Dziga Vertov* (see entry 352).

1918

- *389 "Kak organizovat' kinokhroniku" ["How to Organize a Newsreel"]. Handwritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 144. This three-page document is listed as item 161 in the Arkhiv's collection.

- *390 Plan to Organize a Mobile Cinema. Handwritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 132. This one-page document is listed as item 2 in the Arkhiv's collection.

1919

- *391 "Komandyiushchii XIII armiei Tov. Kozhevnikov" ["Commander of the XIII Army, Comrade Kozhevnikov"]. Handwritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 132. This six-page scenario is listed as item 6 in the Arkhiv's collection. It also contains parts of a speech by Kozhevnikov that was to be incorporated into the film.

1920

- *392 Article on the photographing of newsreel subjects. Typewritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 144. This six-page article is listed as item 162 in the Arkhiv's collection.

1921

- *393 "Istoriia grazhdanskoi voiny" ["History of the Civil War"]. Typewritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 133. This three-page annotated scenario is listed as item 11 of the Arkhiv's collection. This may be the document reprinted in the 1959 article "Montazhnye listy fil'mov Vertova" (see entry 213).

- *394 Reports written by Vertov to the Chief of the Cinema Section of the Agitational-Instructional Party Train of the All-Russian Central Executive Committee, Aleksandr Lemberg, and the Chief of Production, V. Gardin on the work of the Cinema Section. Typewritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 132. This forty-six-page collection of documents, dated April 22, 1919 to November 2, 1921, is listed as item 9 in the Arkhiv's collection. They discuss the films shot as well as other activities aboard the train.

1922

- 395 "My. Variant manifesta" ["We: A Variant of a Manifesto"]. *Kinofot*, No. 1 (August 25-31), pp. 11-12.

In this, his first published work, Vertov synthesizes ideas worked out as early as 1919 into a polemic against theatrical film and in favor of a cinema freed from human restraints, a cinema designed to "make peace between man and machine." The manifesto is reprinted in *Stat'i, dnevniki, zamysly* (see entry 565), in Borovkov's book (see entry 254), and (in English) in *Art in Revolution* (see entry 288). A French translation appears in *Cahiers du Cinéma* (see entry 569).

- 396 "On i ia" ["He and I"]. *Kinofot*, No. 2 (September), pp. 9-10.

Vertov reviews the achievements of the first nine issues of *Kinopravda* and draws a distinction between his style of montage and that of American films.

- *397 "Piatyi nomer 'Kinopravdy'" ["The Fifth Issue of 'Kinopravda'"]. *Teatral'naia Moskva*, No. 50.

Source: *Stat'i, dnevniki, zamysly* (see entry 565), where it is reprinted. Vertov differentiates *Kinopravda* No. 5 from all previous newsreels by virtue of its use of montage to show abstractions (such as the link between geographically separated peoples).

- *398 Plan for working on mobile cinema. Handwritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 145. This four-page document is listed as item 167 in the Arkhiv's collection.

- *399 Reply to Mikhail Kol'tsov's article, "Azbuka" ("ABC's"). Handwritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 144. This two-page article is listed as item 163 in the Arkhiv's collection. I have not been able to find any article by Kol'tsov with this title. However, since the Arkhiv citation refers to Kol'tsov's article as a review of *Kinopravda* No. 13, it is safe to assume that the piece is similar or identical to Kol'tsov's "U ekrana" (see entry 47).

1923

- *400 "K godovshchine 'Kinopravdy' " ["To Commemorate the First Anniversary of 'Kinopravda' "]. *Kino*, Nos. 3-7.

Source: Abramov's *Dziga Vertov* (see entry 225), p. 158. According to Abramov, this is an interview in which Vertov reviews the subjects, montage, and use of title cards in the first sixteen issues of *Kinopravda*.

- 401 "Kinoki. Perevorot" ["Kinoks. Revolution"]. *Lef*, No. 3 (June-July, pp. 135-43).

Vertov's best known manifesto, the piece begins with a series of short declarations dating from the beginning of 1922 to April 1923 and signed by the Council of Three. These call for the destruction of previously made films and an end to former film-making practices. In the main body of the manifesto, Vertov advocates the predominance of the mechanical eye, discusses the possibilities of montage in creating artificial time and geography, and speculates on the forthcoming achievements of the "radio-eye." Handwritten manuscripts — dated 1922, December 28, 1922, January 20, 1923 — are listed as items 165, 166, 169, and 173 in the collection of The Arkhiv Dziga Vertova ("Arkhiv Dzigi Vertova" (see entry 215) p. 145). The manifesto, without its constructivist typographic layout is reprinted in *Stat'i, dnevniki, zamysly* (see entry 565) and has been translated into English in *Film Culture* (see entry 560) *Cinema* (see entry 572), *Screen* (see entry 573), and in French in *Cahiers du Cinéma* (see entries 561 and 562).

- 402 "Kinopravda." *Kinofot*, No. 6 (January 8), p. 13.

Vertov argues for the necessity of government support in order to make *Kinopravda* into a "cinematic newspaper." The piece is reprinted in *Stat'i, dnevniki, zamysly* (see entry 565) and translated into French in *Cahiers du Cinéma* (see entry 575).

- *403 "Nadpisi v dvizhenii" ["Mobile inscriptions"]. Typewritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 145. This five-page document is listed as item 168 in the Arkhiv's collection. It is a transcription of a discussion among members of the Council of Three on January 10, 1923. Material from this time is incorporated into "Kinoki. Perevorot" (see entry 401).

- 404 "Novoe techenie v kinematografii" ["A New Movement in Cinematography"]. *Pravda* (July 15), p. 7.

The manifesto, subtitled "Nasha tochka zreniia" ["Our Point of View"], is dated July 10, 1923. In it, Vertov states the position of the Kinoks and discusses their plans for a radio newsreel. A three-page typed manuscript of the article — dated July 10, 1923 — appears under the subtitle as item 175 in the collection of the Arkhiv Dzigi Vertova ("Arkhiv Dzigi Vertova" (see entry 215, p. 145). This manifesto was discussed in a later issue of *Pravda* (see entry 54).

- *405 "Proekt reorganizatsii 'Kinopravdy' " ["A Plan for the Reorganization of 'Kinopravda' "]. *Kino*, Nos. 3-7.

Source: Abramov's is *Dziga Vertov* (see entry 225), p. 158. According to Abramov, the article is a report by Vertov to Goskino recommending the creation of the "First Documentary Experimental Station" and the reorganization of Goskino's entire newsreel and documentary film production.

- *406 Treatment for a film concerning the experiences of delegates coming to Moscow for the meeting of the Comintern. Typewritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 133. This one-page document — dated May 5, 1923 — is listed as item 17 in the Arkhiv's collection.

1924

- *407 Essay on the work of the Cinema Eye. Typewritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 146. This twenty-two-page essay — possibly an early version of the piece that was to appear in *Na putiakh iskusstva* in 1926 (see entry 424) — is listed as item 179 in the Arkhiv's collection.

- *408 "Kinoglaz" ("The Cinema Eye"). *Kino-nedelia*, No. 36.

Source: Selezneva's *Kinomysl' 1920-x godov* (see entry 315), p. 30.

According to Selezneva, in the article Vertov argues against the "chic husbands and elegant wives" of acted cinema.

- *409 "Kinoglaz" [The Cinema Eye"]. Handwritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 146. This six-page document — Vertov's remarks presented at the premiere of *Kinoglaz* — is listed as item 184 in the Arkhiv's collection.

- *410 "Kinoglaz; Kino-khronika v 6 seriakh" ["Kinoglaz; a Newsreel in 6 Parts"]. *Pravda* (July 19), p. 6.

Vertov outlines the entire *Kinoglaz* project. A three-page handwritten manuscript is listed as item 180 in the collection of the Arkhiv Dzigi Vertova ("Arkhiv Dzigi Vertova" (see entry 215) p. 146). The article is reprinted in *Stat'i dnevniki, zamysly* (see entry 565).

- *411 "Otvety na piat' voprosov" ["Answers to Five Questions"]. *Kino*, No. 43 (October 21).

Source: Abramov's *Dziga Vertov* (see entry 225), p. 158. According to Abramov, Vertov evaluates *Kinoglaz* and comments on Alexei Gan's film, *Island of Young Pioneers*. The article is reprinted in *Sowjetischer Dokumentarfilm* (see entry 261).

- *412 "Pismo k kinokam iuga" ["Letter to the Kinoks in the South"]. Handwritten. Moscow. Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 146. This six-page document is listed as item 181 in the Arkhiv's collection. It is probably related to Vertov's 1926 article "Kinoglaz" (see entry 424).

- *413 "Rezhissery o sebe" ["The Director Speaks of Himself"]. *Kino* (March 4).

Source: Abramov's *Dziga Vertov* (see entry 225), p. 158. Vertov answers a questionnaire from the editors of *Kino*.

- *414 "Risunok v zhurnale 'Lapot'" ["A Drawing in the Journal 'Lapot'"]. Handwritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 146. This two-page document is listed as item 182 in the Arkhiv's collection. It contains Vertov's impressions of spectator responses to films shown aboard the agit-trains. It appears to have been incorporated into "Kinoglaz" in *Na putiakh iskusstva* (see entry 424).

1925

- *415 "'Kinoglaz' o 'Stachke'" ["The Cinema Eye Discusses 'Strike'"]. *Kino* (March 24).

Source: Abramov's *Dziga Vertov* (see entry 225), p. 159. According to Abramov, Vertov asserts that Eisenstein's film is the first application of the methods of *Kinopravda* and *Kinoglaz* in the acted film. A two-page typed manuscript of the piece — dated March 24, 1925 — is listed as item 190 in the collection of the Arkhiv Dzigi Vertova ("Arkhiv Dzigi Vertova" (see entry 215), p. 146).

416 " 'Kinopravda' i 'Radiopravda.' " *Pravda* (July 16), p. 8.

Vertov asserts his demand for the "Leninist Proportion" in film production. The article is reprinted in *Stat'i, dnevniki, zamysly* (see entry 565).

***417** "Osnovnoe 'kinoglaza' " ["The Principles of 'The Cinema Eye' "]. *Kino*, No. 6 (February 3).

Source: Abramov's *Dziga Vertov* (see entry 225), p. 159. According to Abramov, Vertov outlines the creative program of kinoglaz. The same piece is referred to as "Verneishii put' k kino-oktiabriu" ["The True Path to Octobrist Cinema"] in "Arkhiv Dzigi Vertova" (see entry 215), p. 146. It is listed as item 189 in the Arkhiv's collection. A slightly abridged version of the piece appears in *Stat'i, dnevniki, zamysly* (see entry 565) and a German translation appears in *Sowjetischer Dokumentarfilm* (see entry 261).

***418** "Radioglaz." *Ukreprim sovietskoe radio* (August 16).

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 147. This six-page article is listed as item 191 in the Arkhiv's collection.

***419** ["Report to the Kinok's Conference, 'The Cinema Eye and the Visual World' "]. Handwritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 146. This eight-page document, delivered to the conference as a speech in January, 1925, is listed as item 187 in the Arkhiv's collection.

***420** Speech to a meeting of the 'Left Front'. Handwritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 146. This four-page document is listed as item 188 in the Arkhiv's collection. Vertov discusses acted film (particularly the work of Alexei Gan) and the Kinok's position on the combining of acted and non-acted cinema. The meeting was held in January, 1925.

***421** "Za kinokhroniku!" ["Support the Newsreel!"]. *Kino* (December 25).

Source: Abramov's *Dziga Vertov* (see entry 225), p. 159. According to Abramov, the article concerns the organization of the Central Executive Committee's agit-prop work in the countryside.

1926

- *422 "Fabrika faktov" ["The Factory of Facts"]. *Pravda* (July 24), p. 6.

Vertov proclaims the victory of the kinoglaz method over acted film and its influence on *Strike* and *Battleship Potemkin*. A four-page typed manuscript dated July 15 is listed as item 197 in the collection of the Arkhiv Dzigi Vertova ("Arkhiv Dzigi Vertova" (see entry 215), p. 147). The article is reprinted in *Stat'i, dnevniki, zamysly* (see entry 565) and *Sowjetischer Dokumentarfilm* (see entry 261).

- *423 "Front kinoglaza." [The Cinema Eye Front']. Handwritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 147. The eleven-page article, dated March 13, 1926, is listed as item 195 in the Arkhiv's collection. It is possibly related to "Kinoglaz i borba za kinokhroniku" (see entry 425).

- *424 "Kinoglaz" ["The Cinema Eye"]. In *Na putiakh iskusstva* [On the Path Toward Art]. Moscow: Prolecut, pp. 210-29.

The piece is a lengthy discussion of the principles and practice of the kinoks with particular reference to the production of *Kinoglaz*. It is probably related to 1924 manuscripts (see entries 412 and 414). It is reprinted in a slightly abridged form in *Stat'i, dnevniki, zamysly* (see entry 565). Gierke's collection of translations in *Afterimage* (see entry 279) presents fragments of the article as does *Cahiers du Cinéma* (see entry 569) and *Le Cinéma Soviétique par ceux qui l'ont fait* (see entry 564).

- *425 "Kinogalz i borba za kinokhroniku, Tri etapa bor'by" ["The Cinema Eye and the struggle for Newsreels; Three Episodes in the Struggle"]. *Sovetskii ekran*, No. 15.

Source: Abramov's *Dziga Vertov* (see entry 225), p. 159. According to Abramov, the three episodes are *Kinonedelia*, *Kinopravda* and *Kinoglaz*. A four-page typewritten manuscript, dated 1925-1926, is listed as item 142 in the collection of the Arkhiv Dzigi Vertova ("Arkhiv Dzigi Vertova" (see entry 215), p. 147).

- *426 Letter To Khrisanf Khersonskii. Handwritten Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 148. This four-page document, dated April 25, 1926, is listed as item 206 in the Arkhiv's collection.

- *427 "Nuzhna li krov' na ekrane?" ["Do We Need Blood on The Screen?"]. Handwritten. Moscow: Arkhiv Dziga Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 147. This four-page article, dated April 4, 1926, is listed as item 196 in the Arkhiv's collection. It discusses the distinction between violence in acted and non-acted film.

- *428 "Otvét kritiku N. Lebedevu" ["An Answer to the Critic N. Lebedev"]. Handwritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 147. This sixteen-page document, which Vertov began writing in 1925, is listed as item 193 in the Arkhiv's collection.

- *429 Project for the reorganization of cinematography along the lines of The Cinema Eye. Handwritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 147. This seven-page document is listed as item 203 in the Arkhiv's collection.

- *430 "Protiv levoi frazy" ["Against the slogans of the Left"]. Handwritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 147. This seventeen-page article, dated July 15, 1926, is listed as item 199 of the Arkhiv's collection.

- *431 "Shestaia chast' mira." *Kino* (August 17).

Source: Abramov's *Dziga Vertov* (see entry 225), p. 159. According to Abramov, the article is an interview in which Vertov asserts that *Shestaia chast' mira* marks the completion of the victory of non-acted over acted film. This may correspond to a three-page handwritten manuscript listed as item 202 in the collection of the Arkhiv Dzigi Vertova ("Arkhiv Dzigi Vertova" (see entry 215), p. 147). The article is reprinted in *Sowjetischer Dokumentarfilm* (see entry 261).

- *432 "Srazhenie prodolzhaetsia" ["The Fight Continues"]. *Kino* (October 30).

Source: Abramov's *Dziga Vertov* (see entry 225), p. 159. According to Abramov, Vertov discusses plans for the completion of *Shestaia chast' mira*. "Arkhiv Dzigi Vertova" (see entry 215) lists the article as a speech delivered to a meeting of Kinoks on October 22, 1926 (p. 147). Listed as item 199 of the Arkhiv's collection, the piece is also said to have been published on September 30.

- *433 "Stikhotvorenie, posviaschennoe, Shagai, Sovet!" ["Poetry, Dedication, Shagai, Sovet!"]. *Sovetskii ekran*, No. 36.

Source: "Tvorcheskaiia kartochka" (see entry 547), unpaginated.

- *434 "10 let Oktiabria" ["10 Years of October"]. Handwritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhib Dzigi Vertova" (see entry 215), p. 135. This ten-page scenario is listed as item 41 in the Arkhib's collection.

1927

- *435 "Dziga Vertov oproverkaet" ["Dziga Vertov's Refutation"]. *Nasha gazeta* (January 19).

Source: Abramov's *Dziga Vertov* (see entry 225), p. 159. According to Abramov, this is Vertov's version of the circumstances surrounding his dismissal from Sovkino.

- *436 Letter to the Chairman of the Board of Sovkino, D. Shvedchikov, on methods of working on non-acted films. Handwritten. Moscow: Arkhib Dzigi Vertova.

Source: "Arkhib Dzigi Vertova" (see entry 215), p. 148. The fifteen-page letter, dated January 3-15, 1927, is listed as item 209 in the Arkhib's collection.

- *437 Letter to the Editor. *Kinofront*, No. 4.

Source: Abramov's *Dziga Vertov* (see entry 225), p. 159. According to Abramov, this is Vertov's reply to a review of *Shestaia chast' mira* by Ippolit Sokolov (see entry 102).

1928

- *438 "Kinoglaz i'Odinnadstatyi' " [The Cinema Eye and 'Odinnadstatyi' "]. Handwritten. Moscow: Arkhib Dzigi Vertova.

Source: "Arkhib Dzigi Vertova" (see entry 215), p. 148. This nine-page document — possibly a draft for the Ukrainian piece appearing in *Odinnadtsatyi* (see entry 439) — is dated January 19, 1928. It is listed as item 212 in the Arkhib's collection.

- *439 "Kino-oko i 11-i" in *Odinnadtsatyi*. Kiev: VUFKU, 17-18.

Source: Abramov's *Dziga Vertov* (see entry 225), p. 159. According to Abramov, this Ukrainian language article describes *Odinnadtsatyi* as a continuation of the aesthetic of the Cinema Eye group.

- *440 "Kino zakrichalo. Nashi fil'mari pro tonfil'm" ["Film Speaks. Our Cinematography for Sound Film"]. *Kino* (Kharkhov), No. 12.

Source: Abramov's *Dziga Vertov* (see entry 225), p. 159. According to Abramov, this Ukrainian language article contains Vertov's proposals for the use of sound.

- *441 "K odinnadtsatiletiiu Oktiabriia" ["To the Eleventh Year of October"]. Handwritten. Moscow: Arkhib Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 148. This two-page document on Soviet cinematography since the Revolution is listed as item 216 in the Arkhiv's collection.

- *442 "Ob otnoshenii k rabotam 'Kinoglaza' " ["On Attitudes Toward the Work of the 'Cinema Eye' "]. Typewritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 148. This three-page article is listed as item 215 in the Arkhiv's collection.

- *447 "Odinnadtsatyi." *Sovetskii ekran*, No. 9.

Source: Abramov's *Dziga Vertov* (see entry 225), p. 159. According to Abramov, the diary kept by Vertov during the production of the film.

- *444 *Odinnadtsatyi*. Moscow: Teakinopechat', 8 pp.

Source: *Knigi o kino, 1917-1960* (Moscow: Vostochnoi literaturi, 1962). According to *Knigi o kino*, the booklet contains Vertov's notes on the film as well as short pieces about it by K. I. Shutko (see entry 114) and Mikhail Kol'tsov (see entry 104).

- 445 "Pervya sovetskii fil'm bez slov" ["The First Soviet Film Without Words"]. *Pravda* (December 1), p. 7.

A notice placed by Vertov in *Pravda*, the piece describes *Chelovek s kinoapparatom*.

- *446 "Rul' 'Kinoglaza' " ["The Cinema Eye at the Helm"]. Handwritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 148. This six-page article — also known as "Da zdravstvuet neigrovaia kinematografiia!" ["Long Live Non-acted Cinematography!"] — is listed as item 211 in the Arkhiv's collection.

1929

- *447 "Bachiti i chutu zhittia" ["Watching and Understanding Life"]. *Kino* (Kharkov) (October 1).

Source: Abramov's *Dziga Vertov* (see entry 225), p. 160. According to Abramov, Vertov discusses his use of sound in the shooting of *Entuziazm* in this Ukrainian language article.

- *448 "Chelovek s kinoapparatom." Handwritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 148. This three-page document of remarks made by Vertov at the premiere of the film is listed as item 219 in the Arkhiv's collection.

- *449 " 'Chelovek s kinoapparatom' i drugie raboty 'Kinoglaz' " [" 'The Man With the Movie Camera' and Other Works by the 'Cinema Eye' Group"]. Typewritten. Moscow: Arkhiv Dzigi Vertova.
Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 149. This three-page article is listed as item 220 in the Arkhiv's collection.
- *450 "Esche o 'Cheloveke s kinoapparatom' " ["More on 'Chelovek s kinoapparatom' "]. Typewritten. Moscow: Arkhiv Dzigi Vertova"
Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 148. This three-page document, which the Arkhiv dates as "not earlier than March 22," is listed as item 218 in the Archiv's collection.
- *451 "Fil'me grozit opasnost' " ["Film in Jeopardy"]. *Novii zritel'*, No. 5 (January 27).
Source: Abramov's *Dziga Vertov* (see entry 225), p. 160. According to Abramov, Vertov discusses *Chelovek s kinoapparatom* as a theoretical manifesto.
- *452 Letter to the editor. *Kino* (March 19).
Source: Abramov's *Dziga Vertov* (see entry 225), p. 160. According to Abramov, Vertov discusses the unsatisfactory distribution of *Chelovek s kinoapparatom*.
- *453 " 'Liudina z kinoaparotom': absoliutnii kinopis i radio-oko' " [" 'The Man With the Movie Camera': Absolute Film and the Radio-eye'"]. *Nova generatsiia* (Kharkov), 3, No. 1.
Source: Abramov's *Dziga Vertov* (see entry 225), p. 160. According to Abramov, this Ukrainian language article describes *Chelovek s kinoapparatom* as a step forward in the development of the non-acted film.
- *454 Notes on the sound track of *Entuziazm*. Handwritten. Moscow: Arkhiv Dzigi Vertova.
Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 136. This nineteen-page article — dated December 31, 1929 — is listed as item 59 of the Arkhiv's collection. It may correspond to a piece dated December 13, 1929 that appears in *Stat'i, dnevniki, zamysly* (see entry 565) as "Zvukovoi marsh" ("Sound march").

1930

- 455 "Mart radioglaza" ["The March of the Radio-Eye"]. *Kino i zhizn'*, No. 20 (June), p. 14.
In the article, Vertov discusses his theories on the use of sound, his first experiments with sound, and the making of the film *Entuziazm*. A

typewritten manuscript is listed in "Arkhib Dzigi Vertova" (see entry 215), p. 149 (item 222 in the Arkhib's collection) and is dated May 29, 1930. The article appears in German in *Sowjetischer Dokumentarfilm* (see entry 261).

- *456 "Otvét na vopros: poniali li vash fil'm v Berline?" ["An Answer to the Question: Did They Understand Your Film in Berlin?"]. Handwritten. Moscow: Arkhib Dzigi Vertova.

Source: "Arkhib Dzigi Vertova" (see entry 215), p. 149. The four-page article, which uses some German language material and is dated January 5, 1930, is listed as item 223 in the Arkhib's collection. The film in question is *Chelovek s kinoapparatom*.

- *457 "Otvety na voprosy" ["Answers to Questions"]. Handwritten. Moscow: Arkhib Dzigi Vertova.

Source: "Arkhib Dzigi Vertova" (see entry 215), p. 149. The eight-page article is dated January 5, 1930 and discusses documentaries and "documentalism." It is listed as item 224 in the Arkhib's collection.

- *458 "Puti dokumental'noi fil'my" [The Way of Documentary Film']. *Kinofront*, No. 20 (May 11).

Source: Abramov, *Dziga Vertov* (see entry 225), p. 160. In answering a questionnaire from the editors of *Kinofront*, Vertov discusses the acted vs. non-acted film, cinematography and the coming of sound, and *Chelovek s kinoapparatom*. A manuscript of the article, dated April 25, 1930, is listed as item 221 in the collection of the Arkhib Dzigi Vertova ("Arkhib Dzigi Vertova" (see entry 215), p. 149) under the title "O sootnoshenii dokumental'noi i igrovoi fil'my v sisteme nashego kino" ["About the Correlation Between Documentary and Acted Film in the System of Our Cinema"]. The article is reprinted in *Stat'i, dnevniki, zamysly* (see entry 565) as "Otvety na Voprosy," in *Sowjetischer Dokumentarfilm* (see entry 261), in *Cahiers du Cinéma* (see entry 569) as "Responses des Questions" and in *Film Comment* (see entry 581) as "Answers to Questions."

- *459 "Radio-kino-oko" ["Radio-Cinema-Eye"]. *Vechirnia robitnitsa gazeta* (Kiev) (June 17).

Source: Abramov's *Dziga Vertov* (see entry 225), p. 160. According to Abramov, Vertov, in this Ukrainian language interview, discusses his work on *Entuziazm*.

- *460 Speech at the First Moscow Conference on Agitational-Propaganda, Scientific-Technical, Instructional Films and Documentaries. In *Za fil'my rekonstruktsionnogo perioda* [In Support of Films of the Reconstruction Period]. Moscow: ARRK (Association of Revolutionary Cinema Workers), pp. 107-11.

Source: Abramov's *Dziga Vertov* (see entry 225), p. 160. According to Abramov, Vertov's speech contains his proposal for the creation of a film factory for the production of newsreels, documentaries and scientific films. This document may be related to a 1931 speech cited in "Arkhib Dzigi Vertova" (see entry 471) or the document reprinted in *Iz istorii kino* in 1971 (see entry 571).

1931

- *461 "Kinematografiia v SSSR" ["Cinematography in the USSR"]. In *Malaia Sovetskaia Entsiklopediia* [*The Little Soviet Encyclopedia*]. Moscow: Gosudarstvennoe nauchnoe izdatel'stvo.

Source: "Arkhib Dzigi Vertova" (see entry 215), p. 150. A handwritten two-page manuscript for the article is listed as item 235 in the Arkhib's collection. This may be related to an undated article in the Arkhib's collection (see entry 589).

- *462 "Kinoglaz, radioglaz i tak nazyvaemyi 'dokumentalizm'" ["Kinoglaz, Radioglaz and So-called 'Documentalism'"]. *Proletarskoe kino*, No. 4.

Source: Abramov's *Dziga Vertov* (see entry 225), p. 160. According to Abramov, the article discusses the evolution of the theory of the Cinema Eye. The Arkhib Dzigi Vertov lists a thirteen-page typed manuscript of the article dated May 4, 1931 as item 231 of its collection ("Arkhib Dzigi Vertova" (see entry 215), p. 149). The article is reprinted in *Sowjetischer Dokumentarfilm* (see entry 261).

- *463 "Kto nuzhen proletarskomu kino?" [Who is Needed by Proletariat Cinema?]. *Kino* (March 8).

Source: Abramov's *Dziga Vertov* (see entry 225), p. 160. According to Abramov, Vertov replies to a question asked by the editors of *Kino* in an earlier issue. In so doing, he discusses the role of newsreel and documentary film-makers.

- *464 Libretto of *Entuziazm*. Typewritten. Moscow: Arkhib Dzigi Vertova.

Source: "Arkhib Dzigi Vertova" (see entry 215), p. 149. This three-page document is listed as item 227 in the Arkhib's collection. It may be the Russian original of the document printed in *The Film Society Programme* (see entry 465).

- 465 "Libretto of 'Enthusiasm'." Translated by Thorold Dickinson. *The Film Society Programme* (London), 49th Performance (November 15), unpaginated.

Written by Vertov in conjunction with his presentation of the film in

London, the piece summarizes the three "movements" of the film and notes audience responses to it. He characterizes *Entuziazm* as the "ice-breaker-in-chief" of the sound-news-film. The piece is incorporated into Dickinson's program notes (see entry 143).

- *466 "Obsuzhdaem pervuiu zvukovuiu fil'mu Ukrainfil'm, 'Simfoniia Donbassa'" ["A Discussion of Ukrainfilm's First Sound Film, 'Symphony of the Donbas'"]. *Sovetskoe iskusstvo* (February 27).

Source: Abramov's *Dziga Vertov* (see entry 225), p. 160. The article discusses the theoretical principles behind the use of sound in *Entuziazm*. A slightly abridged version is reprinted in *Stat'i, dnevniki, zamysly* (see entry 565).

- *467 "Otritsanie otritsaniia" ["Denying Denial"]. Handwritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 149. This sixteen-page document, dated April 10, 1931, is listed as item 229 in the Arkhiv's collection. It discusses the use of sound in newsreels and techniques of sound film.

- *468 "Pervye shagi" ["The First Steps"]. *Kino*, No. 21 (April 16).

Source: Abramov's *Dziga Vertov* (see entry 225), p. 161. Vertov discusses his experiments with sound in the making of *Entuziazm*. The article is reprinted in *Stat'i, dnevniki, zamysly* (see entry 565).

- *469 Report to the Directors of VUFKU on breakthroughs in work abroad. Handwritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 150. This twenty-two-page report is listed as item 236 in the Arkhiv's collection.

- *470 "Simfoniia Donbassa." *Sovetskoe Iskusstvo* (February 27).

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 149. A four-page handwritten manuscript is listed as item 226 in the Arkhiv's collection.

- *471 Speech to the First Moscow Conference of the ARRK on the report of V. Sutyurin, "The Reconstruction of Soviet Cinematography and the Problems of Political Education Films". Handwritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 149. This eighteen-page outline of the speech is listed as item 230 in the Arkhiv's collection. The same item cites the Conference as having taken place on April 18-22, 1931. The relation between this and the speech cited by Abramov as given to a similarly named conference (see entry 460) is unclear.

- *472 "Tochka zreniia" ["Point of View"]. Typewritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 149. This nine-page document, dated February 7, 1931, is listed as item 225 in the Arkhiv's collection.

- *473 "Vmesto otveta kritikam" ["Instead of a Reply to the Critics"]. *Kino* (June 16).

Source: Abramov's *Dziga Vertov* (see entry 225), p. 161. According to Abramov, Vertov complains about delays in the export of *Entuziazm*. The Arkhiv Dzigi Vertova lists a three-page manuscript of the article as item 234 of its collection under the title, "Kritika kritiki" ("A Critique of the Critics") ("Arkhiv Dzigi Vertova" (see entry 215), p. 150).

1932

- 474 "Charli Chaplin, gamburgskie rabochie, i prikazy doktora Virta" ["Charlie Chaplin, the Workers of Hamburg and the Commands of Doctor Wirth"]. *Proletarskoe kino*, No. 3 (March), 40-45.

The article is a collection of annotated documents and anecdotes pertaining to audience responses to *Entuziazm* during Vertov's European tour. In addition to those listed in the title, Vertov cites favorable responses from René Clair and Moholy-Nagy. A twelve-page typewritten manuscript is listed as item 240 in the collection of the Arkhiv Dzigi Vertova ("Arkhiv Dzigi Vertova" (see entry 215) p. 150).

- *475 "Esche o tak nazyvaemom 'dokumentalizme' ". *Proletarskoe kino*, No. 3 (March).

Source: Abramov's *Dziga Vertov* (see entry 225), p. 161. According to Abramov, Vertov criticizes attempts to use documentary technique to enhance the authenticity of acted film. The Arkhiv Dzigi Vertova lists a thirteen-page handwritten manuscript of the article as item 241 in its collection ("Arkhiv Dzigi Vertova" (see entry 215), p. 150).

- 476 "Na podstupakh k vtoroi piatiletke" ["Upon Approaching the Second Five Year Plan"]. *Proletarskoe kino*, No. 4 (April), pp. 5-6.

The article is Vertov's reply to a questionnaire from the editors of *Proletarskoe kino*. In it, he discusses his desire to continue producing films in the manner of *Entuziazm*.

- *477 "Pochemu Ia ne uchastvuiu v diskussii o tak nazyvaemon dokumentalizme?" ["Why I Do Not Participate in Discussions of so-called Documentalism"]. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova (see entry 215) p. 151. This four-page handwritten draft is listed as item 243 in the Arkhiv's collection.

- 478 "Polnaia kapituliatsiia Nikolaia Lebedeva" ["The Complete Capitulation of Nikolai Lebedev"]. *Proletarskoe kino*, No. 5 (May), pp. 12-18.

The article was written in response to Lebedev's 1931 article, "Za proletarskuiu kinopublitsistiku" (see entry 150). The Arkhiv Dzigi Vertova lists a handwritten eighty-one-page draft of this article as item 239 in its collection ("Arkhiv Dzigi Vertova" (see entry 215), p. 150). The draft is dated February 21, 1932.

- *479 "Tvorcheskii pod'em" ["A Creative Approach"]. *Kino* (May 24).

Source: Abramov's *Dziga Vertov* (see entry 225), p. 161. According to Abramov, the piece represents Vertov's evaluation of the tasks of Soviet film-makers in the light of the decree of the Communist Party Central Committee, "O perestroike literaturno-khudozhestvennykh organizatsii" ["On the Reorganization of Literary-Artistic Organizations"]. This is probably identical to handwritten three-page manuscript entitled "O perestroike raboty ARRK" ["On the Reconstruction of the Work of the Association of Revolutionary Cinema Workers"] listed as item 242 in the collection of the Arkhiv Dzigi Vertova ("Arkhiv Dzigi Vertova" (see entry 225), p. 150). According to the Arkhiv listing this manuscript was published in the May 24 issue of *Kino* under the title, "Reshitel'no vskrit i predolet' oshibki" ["Complete Disclosure and the Overcoming of Mistakes"].

- *480 "V pervuiu sherengu" ["In the Front Ranks"]. *Kino* (September 6).

Source: Abramov's *Dziga Vertov* (see entry 225), p. 161. According to Abramov, this is Vertov's speech to the International Anti-War Congress in Amsterdam. He speaks on behalf of the workers of Mezhrabpomfil'm.

1934

- *481 "Bez slov" ["Without words"]. *Rotfil'm* (August 14).

Source: Abramov's *Dziga Vertov* (see entry 225), p. 161. Vertov describes the difficulties he faced in making *Tri pesni o Lenine*. The article is reprinted in *Stat'i, dnevniki, zamysly* (see entry 565).

- *482 Interview concerning *Tri pesni o Lenine*. *Moscow News* (January).

Source: Moen's "Three Songs About Lenin" (see entry 179). According to Moen, Vertov spoke of his plans for the completion of the film.

- *483 "Kak Ia rabotal nad fil'mom" ["How I Worked on the Film"]. *Proletarskaia Pravda* (Kalinin) (November 7).

Source: Vertova-Svilova and Furtichev's *Tri pesni o Lenine* (see entry 317), where a fragment of the article is reprinted. In this interview about the production of the film, Vertov discusses the creation of the soundtrack.

484 "Kak my delali fil'm o Lenine" ["How We Made the Film About Lenin"]. *Izvestiia* (May 24), p. 6.

Vertov discusses the production of *Tri pesni o Lenine* during which he claims to have rediscovered ten shots of Lenin. The article is reprinted in *Stat'i, dnevniki, zamysly* (see entry 565).

*485 "Kak my delali fil'm o Lenine" ["How We Made the Film About Lenin"], *Kinodekada* (Leningrad) (November 1-10).

Source: Abramov's *Dziga Vertov* (see entry 225), p. 161. This appears to be a reprint of the previous entry.

486 "Kinopravda." *Sovetskoe kino*, Nos. 11-12., pp. 155-64.

Vertov discusses *Tri pesni o Lenine* as the logical continuation of his earlier ideas and experiments. Two variants of this article — dated September 2 and October 2, 1934 — are listed in the Arkhiv Dzigi Vertov as item 246 in the Arkhiv's collection ("Arkhiv Dzigi Vertova" (see entry 215), p. 151). An abridged version of the article is reprinted in *Stat'i, dnevniki, zamysly* (see entry 565).

487 "Konspekt; tvorchesk. avto-biografiia" ["Abstract; Creative Autobiography"]. Typewritten. New York: Museum of Modern Art.

This document, given by Vertov to Jay Leyda in 1934, is particularly useful in tracing Vertov's less known film projects (see Chapter III). Unfortunately, the four-page document provides little information on Vertov's writings.

488 "Moi raport" ["My Report"]. *Izvestiia* (December 15), p. 4.

In what appears to be an abridged version of "Kinopravda" (see entry 486), Vertov links his earlier projects to *Tri pesni o Lenine*. He also mentions the Film's success in New York. The Arkhiv Dzigi Vertova lists a three-page manuscript of the article, dated December 14, 1934, as item 247 of its collection ("Arkhiv Dzigi Vertova" (see entry 215), p. 151).

*489 "Tri pesni o Lenine." *Ogonek*, Nos. 17-18, unpaginated.

Source: In this short, strident article Vertov outlines the intention behind the film's production as well as the film's content. The Arkhiv Dzigi Vertova lists a two-page typewritten manuscript of the article, dated August 24, 1934, as item 244 in its collection ("Arkhiv Dzigi Vertova" (see entry 215), p. 151).

*490 "Tri pesni o Lenine." *Communa* (Voronezh) (November 2).

Source: Abramov's *Dziga Vertov* (see entry 225), p. 161.

*491 "Tri pesni o Lenine." *Sovkhoznaia gazeta* (November 7).

Source: Abramov's *Dziga Vertov* (see entry 225), p. 161. According to Abramov, the article is an interview with Vertov about the film.

1935

- *492 "Chto meshaet rabote?" ["What Hinders the Work?"]. Handwritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 151. This twenty-page collection of notes, dated July 28, 1935, is listed as item 252 in the Arkhiv's collection. It was prepared by Vertov for his meeting with the Chairman of the Board of Mezhrabpomfil'm, Comrade Samsonov.

- 493 "Dziga Vertov on Film Technique." Translated by S.[amuel] Brody. Introduction by Leon Moussinac. *Filmfront*, 1, No. 3 (January 28), 7-9.

The article is a continuation of Vertov's 1929 Paris lecture from the previous issue of *Filmfront* (see entry 494). It contains a discussion of Vertov's approach to "periods of montage." The article is reprinted in *Film Culture* (see entry 560).

- 494 "Dziga Vertov on Kino-Eye." Translated by S.[amuel] Brody. *Filmfront*, 1, No. 2 (January 7), 6-8.

Brody notes that this is the first material by Vertov to appear in English. In the article, translated from a 1929 speech by Vertov in Paris, Vertov talks about his evolution toward the application of his techniques to sound film and television. The translation is continued in the next issue of *Filmfront* (see entry 493) and is reprinted in *Film Culture* (see entry 560).

- *495 "Govoriat sovetskie rezhissery" ["Soviet Directors Speak"]. *Kino* (March 1).

Source: Abramov's *Dziga Vertov* (see entry 225), p. 162. The article reprints Vertov's speech to the First Moscow International Film Festival.

- 496 "Nado vooruzhat'sia" ["We Must be Equipped"]. *Sovetskoe kino*, No. 4, p. 30.

Vertov discusses the organizational needs and technological deficiencies of Soviet film.

- 497 "Poslednii opyt" ["The Latest Experiment"]. *Literaturnaia gazeta* (January 18).

Source: Abramov's *Dziga Vertov* (see entry 225), p. 162. Vertov discusses the making of *Tri pesni o Lenine* and relates the experience to his earlier film projects. The article is reprinted in *Sovetskii ekran* (see entry 558) and in abridged form in *Stat'i, dnevniki, zamysly* (see entry 565).

- *498 Speech honoring the memory of Mayakovsky. Handwritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhib Dzigi Vertova" (see entry 215), p. 151. These twelve pages of notes, dated April 25 for a speech given the previous day, are listed as item 251 in the Arkhib's collection.

- 499 Speech to MORT on the birth and development of the Cinema Eye. Typewritten. Moscow: Arkhib Dzigi Vertova.

In this speech, Vertov traces his personal development from his childhood through his films and critical responses to then. This sixteen-page transcription of Vertov's speech, dated April 5, 1935, is listed as item 250 in the collection of the Arkhib Dzigi Vertova ("Arkhib Dzigi Vertova" (see entry 215), p. 151).

- *500 "Tri pesni o Lenine." *Vecherniaia Moskva* (January 21).

Source: Abramov's *Dziga Vertov* (see entry 225), p. 162. According to Abramov, the article is made up of extracts from the scenario of the film.

- *501 "Tvorcheskii raport" ["Creative Report"]. *Rabochaia Moskva* (January 5).

Source: Abramov's *Dziga Vertov* (see entry 225), p. 162. According to Abramov, Vertov surveys his fifteen years in Soviet cinema. It is unclear if this is related to "Moi raport" (see entry 488).

1936

- *502 Article on Audience Reaction to *Tri pesni o Lenine*. *Proletarskaia Pravda* (Kalinin) (November 7).

Source: Vertova-Svilova and Furtichev's *Tri pesni o Lenine* (see entry 317), p. 120.

- *503 "Lenin v kino" ["Lenin in Cinema"]. *Sovetskoe iskusstvo*, No. 4 (January 22).

Source: Abramov's *Dziga Vertov* (see entry 225), p. 162. Vertov describes work on the soundtrack of *Tri pesni o Lenine* and, according to Abramov, makes some mention of his film *Segodnia*. A fragment of the article is reprinted in Vertova-Svilova and Furtichev's *Tri pesni o Lenine* (see entry 317) as "Golos Lenina na kinoplenke" ["The Voice of Lenin on Film"].

- *504 "Neskol'ko slov o bor'be s 'formalizmom' i 'naturalizmom'" ["A Few Words on the Struggle With 'Formalism' and 'Naturalism'"]. Handwritten. Moscow: Arkhib Dzigi Vertova.

Source: "Arkhib Dzigi Vertova" (see entry 215), p. 151. This three-page article, dated March 2, 1936, is listed as item 253 in the Arkhib's collection.

- *505 "O zhenshchine" ["About Women"]. Typewritten. Moscow: Arkhib Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 138. This ten-page shooting plan is listed as item 89 in the Arkhiv's collection. Dated June 7, 1936, the piece is part of a letter by Vertov to Mezhrabpomfil'm outlining a multi-episode film about women and advising them of his intention to collect material for the first episode, "Moskvichka" ["Moscuvite"].

- *506 "Pesniia o devushke" ["Songs About Girls"]. Typewritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 138. This sixty-nine-page scenario is listed as item 84 in the Arkhiv's collection. It describes a film comparing women in Socialist and Capitalist countries that was to be shot in several of the Republics of the USSR. It appears to have eventually been incorporated into *Kolybel'naia*.

- *507 "Pesniia o zhenshchine" ["Songs About Women"]. *Krest'ianskaia gazeta*, No. 88.

Source: "Tvorcheskaiia kartochka" (see entry 547), unpaginated. This is an interview with Vertov about his work on what was to become *kolybel'naia*.

- *508 "Pravda o bor'be geroev" ["The Truth About the Struggle by the Heroes"]. *Kino* (November 7)

Source: Abramov's *Dziga Vertov* (see entry 225), p. 162. The article is a review of the first eight issues of the newsreel, *On the Events in Spain*, with particular attention to the work of B. Makasseev and Roman Karmen.

1937

- *509 "Ciné-oeil." *La Critique Cinématographique* (April 15), 12.

Source: Marcel Lapierr's. *Anthologie du Cinéma: Textes, réunis et présentés*. (see, entry 544), where it is reprinted. The piece is a general statement of Vertov's theories.

- *510 "Kolybel'naia." *Iskusstvo kino*, No. 12.

Source: "Tvorcheskaiia kartochka" (see entry 547), unpaginated.

- *511 "Pervaia vstrecha" ["First Encounter"]. *Krokodil*, Nos. 29-30.

Source: Abramov's *Dziga Vertov* (see entry 225), p. 162. According to Abramov, Vertov describes his agit-train work.

- *512 "Prekrasna zhizn' v sovetskoi strane" ["The Beautiful Life in the Soviet Nation"]. *Kino* (October 12).

Source: Abramov's *Dziga Vertov* (see entry 225), p. 162. According to Abramov, Vertov discusses the election of the Supreme Soviet as well as presenting a summary of *Kolybel'naia*.

- *513 "Voprosy i otvety" ["Questions and Answers"]. Typewritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 152. This two-page document on scenarios and the depiction of life is listed as item 257 in the Arkhiv's collection.

1938

- *514 "Kogda ty poidesh' voevat' " ["When You Will Go to War"]. Typewritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 140. This forty-five-page literary scenario, dated August 19-September 23, 1938, is listed as item 96 in the Arkhiv's collection.

- *515 "Zhenshchina v oborone strany" ["A Woman Defending the Nation"] *Kurortnaia gazeta* (Sochi) (June 14).

Source: Abramov's *Dziga Vertov* (see entry 225), p. 162. According to Abramov, Vertov presents part of the working scenario of *Kolybel'naia* along with his own thoughts about the film.

1939

- *516 "Kolkhoznitsy sela Kandybina" ["The Collective Farmers of Kandybina Village"]. Typewritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 140. This three-page treatment of an unmade film, dated April 17, 1939, is listed as item 101 of the Arkhiv's collection.

- *517 "Mama, mama padaet s neba" ["Mama, Mama Falls From the Sky"]. Typewritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 140. This two-page treatment for an unmade film, dated September 19, 1939, is listed as item 102 in the Arkhiv's collection.

- *518 Treatment for a film on the traditional life of villages in the Soviet Ukraine and the Western Ukraine. Typewritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215); p. 140. This two-page treatment for an unmade film, dated September 21, 1939, is listed as item 103 in the Arkhiv's collection.

- *519 "Vne programmy" ["Outside the Program"]. Typewritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 140. This two-page

treatment for an unmade film, dated December 21, 1939, is listed as item 105 in the Arkhiv's collection.

- *520 "V rodnom gorode" ["In my Hometown"]. Typewritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 140. This two-page treatment for an unmade film, dated December 12, 1939, is listed as item 106 in the Arkhiv's collection.

1940

- *521 "Devochka i velikan" ["The Girl and the Giant"]. Handwritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 141. This fifty-three-page scenario for an unmade film is listed as item 111 in the Arkhiv's collection. It is probably related to the work on *Skaza o velikane*.

- *522 "Iz istorii kinokhronik" ["From the History of Newsreels"]. Kino (May 5).

Source: Abramov's *Dziga Vertov* (see entry 225), p. 162. According to Abramov, Vertov discusses *Kinonedelia*, *Godovshchina revoliutsii*, *Istoriia grazhdanskoi voiny*, and *Kinopravda*.

- *523 "Ot 'Kinonedeli' k 'kolybel'naia' " ["From 'Kinonedelia' to 'Kolybel'naia' "]. Typewritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 152. This six-page article, dated February 4, 1940, is listed as item 258 in the Arkhiv's collection.

- *524 Report concerning the assessment of the Artists' Council of the Soiuzdetfil'm Studio of the scenario for the film 'Skazka o velikane.' Handwritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 141. This fourteen-page statement, dated September 28, 1940, is listed as item 110 in the Arkhiv's collection.

- *525 "Skazka o velikane" ["Tale About the Giant"]. Typewritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 140. This thirty-four-page literary scenario, dated April 17, 1940, is listed as item 107 in the Arkhiv's collection. It was written in collaboration with Elena Segal, M. Il'ina, and other writers at Soiuzdetfil'm.

- *526 "Skazka o velikane" ["Tale About the Giant"]. Typewritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhib Dzig Vertova" (see entry 215), p. 141. This "director's scenario," dated February 10, 1940, is listed as item 112 in the Arkhib's collection.

- *527 "Skazka o velikane" ["Tale About the Giant"]. Typewritten. Moscow: Arkhib Dzig Vertova.

Source: "Arkhib Dzig Vertova" (see entry 215), p. 141. This second variant of a "director's scenario" (undated) is listed as item 113 in the Arkhib's collection. It should also be noted that the Arkhib's collection contains other materials concerning the film, including songs composed by Elena Segal (item 114), the shooting schedule (item 115), and other work plans (item 116).

1941

- *528 "Ek, poliushko-pole" ["Ah, My Dear Little Fields"]. Typewritten. Moscow: Arkhib Dzig Vertova.

Source: "Arkhib Dzig Vertova" (see entry 215), p. 141. This three-page treatment, dated June 23, 1941, is listed as item 119 in the Arkhib's collection. Svilova was co-author of the work (Borovkov's *Dziga Vertov* (see entry 254), p. 8).

- *529 "Kinokorrespondent" ["Cinema Correspondent"]. Typewritten. Moscow: Arkhib Dzig Vertova.

Source: "Arkhib Dzig Vertova" (see entry 215), p. 141. This nine-page treatment, dated July 11-12, 1941, is listed as item 121 in the Arkhib's collection.

- *530 "Letaiushchii chelovek" ["Flying Man"]. Handwritten. Moscow: Arkhib Dzig Vertova.

Source: "Arkhib Dzig Vertova" (see entry 215), p. 142. This fifteen-page scenario is listed as item 126 in the Arkhib's collection.

- *531 "Letaiushchii chelovek" ["Flying Man"]. Typewritten. Moscow: Arkhib Dzig Vertova.

Source: "Arkhib Dzig Vertova" (see entry 215), p. 141. This fifty-three-page scenario, dated June 6, 1941, is listed as item 118 in the Arkhib's collection. Written with Elena Segal, M. Il'ina, and others in the scenario department of Soiuzdetfil'm, the scenario concerned a history of Soviet aviation.

- *532 "O ranenikh geroiakh i ikh druž'iakh" ["About the Wounded Heroes and Their Friends"]. Typewritten. Moscow: Arkhib Dzig Vertova.

Source: "Arkhib Dzigi Vertova" (see entry 215), p. 142. This four-page treatment, dated August 28, 1941, is listed as item 122 in the Arkhib's collection.

- *533 "Po samoletam" ["By Airplane"]. Typewritten. Moscow: Arkhib Dzigi Vertova.

Source: "Arkhib Dzigi Vertova" (see entry 215), p. 142. This two-page treatment, written with Elena Segal and M. Il'ina, is listed as item 125 in the Arkhib's collection.

1942

- *534 "Boets Kazakbaev" ["A Fighter Against the Cossack Landowners"]. Handwritten. Moscow: Arkhib Dzigi Vertova.

Source: "Arkhib Dzigi Vertova" (see entry 215), p. 142. This one-page treatment is listed as item 131 in the Arkhib's collection.

- *535 "Novogodnii podarok" ["New Year's Present"]. Handwritten. Moscow: Arkhib Dzigi Vertova.

Source: "Arkhib Dzigi Vertova" (see entry 215), p. 142. This one-page scenario for a short film is listed as item 132 in the Arkhib's collection.

- *536 "Pesnia o komsomole" ["Songs About the Comsomol"]. Handwritten. Moscow: Arkhib Dzigi Vertova.

Source: "Arkhib Dzigi Vertova" (see entry 215), p. 142. This two-page treatment about Comsomols serving both in the rear and at the front is listed as item 130 in the Arkhib's collection.

1943

- *537 Themes to be covered by the newsreel, *Sovetskii Kazakhstan*. Typewritten. Moscow: Arkhib Dzigi Vertova.

Source: "Arkhib Dzigi Vertova" (see entry 215), p. 143. This eleven-page document is listed as item 136 in the Arkhib's collection.

1944

- *538 "Dvorets vyzdoravlivlivaiushchikh" ["The Convalescent Home"]. Typewritten. Moscow: Arkhib Dzigi Vertova.

Source: "Arkhib Dzigi Vertova" (see entry 215), p. 143. This three-page treatment, dated September 18, 1944, is listed as item 148 in the Arkhib's collection.

- *539 "Ia — tol'ko doktor" ["I Am Only a Doctor"]. Typewritten. Moscow: Arkhib Dzigi Vertova.

Source: "Arkhib Dzigi Vertova" (see entry 215), p. 143. This three-

page treatment, dated September 3, 1944, is listed as item 145 in the Arkhiv's collection.

- *540 "Liubov' k cheloveku" ["The Love of Mankind"]. Handwritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 143. This one-page treatment, dated September 4, 1944, is listed as item 146 in the Arkhiv's collection.

- *541 "Sem'ia: Sovetskaia sem'ia v dni velikoi otechestvennoi voiny" ["Family: A Soviet Family in the Days of the Great Patriotic War"]. Typewritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 143. This one-page treatment, dated March 1, 1944, is listed as item 141 in the Arkhiv's collection. It is related to Vertov's proposed series of films, *Galereia kinoportretov* [Gallery of Film Portraits], the proposal for which is reprinted in *Stat'i, dnevniki, zamysly* (see entry 565).

- *542 "Vpered, tol'ko, vpered" ["Foward, Only Foward"]. Typewritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 143. This forty-page literary scenario is listed as item 150 in the Arkhiv's collection. Its subject is a young girl, Aleksandr Liuskova, living along the Volga.

1946

- *543 "Chestnyi durak" ["The Honest Fool"]. Handwritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 144. This fifteen-page scenario in verse is listed as item 153 in the Arkhiv's collection.

- 544 "Ciné-oeil" in *Anthologie du Cinéma: textes, réunis et présentés*. Edited by Marcel Lapierre. Paris: La Nouvelle Edition, pp. 207-209.

The piece is a reprint of the translation that appears in *La Critique Cinématographique* (see entry 509).

- *545 "O tvorcheskom puti" ["About the Creative Path"]. Handwritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 152. This fifty-seven-page collection of notes for a book, begun in 1945, is listed as item 261 in the Arkhiv's collection.

- *546 Speech on the creative path for a meeting at Dom Kino [Cinema House], Documentary Section. Handwritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 152. This forty-

four-page transcription of Vertov's speech, dated May 26, 1946, is listed as item 262 in the Arkhiv's collection.

1947

- 547 "Tvorcheskaia kartochka, 1917-1947" ["Outline of Creative Output, 1917-1947"]. Xeroxed. Author's collection.

This three-page list compiled by Vertov of articles by and about him is, on the whole, vague and at some variance with other sources. However, as it contains valid references to pieces not listed elsewhere, some use of it has been made in this work.

1949

- *548 Autobiography of Vertov, 1917-1949. Moscow: Arkhiv Dzigi Vertova. Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 153. This thirty-three-page manuscript, some of which was written as early as 1926, is listed as item 274 in the Arkhiv's collection.

- *549 Speech at the opening of a Party meeting studying the creative path. Handwritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 152. These twelve pages of notes for the speech, delivered March 15, 1949, are listed as item 263 in the Arkhiv's collection.

1952

- *550 "O stsenarii v dokumental'nom fil'me" ["About Scenarios in Documentary Film"]. Handwritten. Moscow: Arkhiv Dzigi Vertova.

Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 152. These twenty-seven pages of notes for a speech to a conference of cameramen in March, 1952 are listed as item 266 in the Arkhiv's collection.

1957

- *551 "Iz rabochikh tetradei Dzigi Vertova" ["From the Working Notebooks of Dziga Vertov"]. *Iskusstvo kino*, No. 4 (April ?), pp. 112-26.

The article contains the following previously unpublished materials by Vertov (with references to original manuscripts listed in "Arkhiv Dzigi Vertova" (see entry 215)): "Kak eto nachalos'?" ["How Did This Begin?"] — a short autobiographical sketch covering the period from Vertov's childhood to 1922 (the original four-page handwritten manuscript, dating from February, 1940, is listed as item 259 in the Arkhiv's collection; "Pervye mysli" ["Early Thoughts"] — those few sentences appear to be

from a journal entry; "Azбуka kino" ["ABC of Cinema"] — a few sentences referring to an analysis of Kinoglaz by Ilya Ehrenburg; "Moe otnoshenie" ["My views"] — Vertov, writing in April, 1934, refers to his earlier works, claiming to have made at least 150 films; "Tri pesni o Lenine" — a short piece about the film, written in 1934 (a two page typed manuscript is listed as item 248 in the Arkhiv's collection); "O Maiakovskom" ["Mayakovsky"] — a brief statement by Vertov of his relationship to Mayakovsky, this is an extract from Vertov's speech of April 15, 1936 (item 254 in the Arkhiv's collection); "Esche o Maiakovskom" ["Some More About Mayakovsky"] — Vertov praises Mayakovsky's appeal to popular audiences and his unity of form and content; "O stsenarii dlia dokumental'nogo fil'ma" ["On Scenarios for Documentary Film"] — although undated, this may be related to Vertov's 1952 speech (see entry 550); "Tvorcheskие plany, zaiavki, predlozheniia" ["Creative Plans, Testimonials, Ideas"] — Vertov discusses the use of the Cinema Eye in revealing truth beneath deception and disguises; "Fil'my o zhenshchine" ["Films About Women"] — dating from 1944, the piece refers to Vertov's plans for a "Galereiia kinoportretov" ["Gallery of Cinema Portraits"]; "Galereiia kinoportretov" ["Gallery of Cinema Portraits"] — Vertov discusses his plans for a series of short films on the "lives of people in our times" (see item 134 in the collection of the Arkhiv Dzigi Vertova); "Malen'kaia Ania" ["Little Anna"] — a scenario for one of the "Cinema Portraits," Vertov writes of a proposed film about a seventeen-year-old girl fighting the Germans (see item 147 in the Arkhiv's collection, dated September 8, 1944).

This material is reprinted in *Stat'i, dnevniki, zamysly* (see entry 565). Except for its last two sections, the article is translated as a whole in *Film Culture* (see entry 560). I have, for convenience, used the *Film Culture* English translations throughout. "Kat eto nachalos'?" also appears in *Le Cinéma Soviétique par ceux qui l'ent fuit* (see entry 564) and its English translations *Cinema in Revolution* (see entry 583).

1958

552 "O liubvi k zhivomu cheloveku" ["About the Love of Living Man"]. *Iskusstvo kino*, No. 6 (June), 95-99.

In this discussion with an imaginary critic, Vertov provides an autobiographical and theoretical sketch of his career. An eleven-page typewritten manuscript for the article — dated June 15, 1940 — is listed as item 260 in the collection of the Arkhiv Dzigi Vertova (see entry 215, p. 152). The article is reprinted in *Stat'i, dnevniki, zamysly* (see entry 564) and appears in French in *Cahiers du Cinéma* (see entry 580).

1959

- 553 "Avtobiografiia." In *Iz istorii kino; materialy i dokumenty*, S.[ergei] Ginzburg. Vol. 2. Moscow: Akademiia Nauk SSSR, pp. 29-31.

This short sketch of Vertov's creative career is dated May, 1949 and may thus have some relation to his longer effort at autobiography in that year (see entry 548).

- 554 "Tvorcheskaiia deiatel'nost' G.M. Boltianskogo" ["The Creative Work of G.M. Boltianskii"]. In *Iz istorii kino; materialy; dokumenty*, edited by S.[ergei] Ginzburg. Vol. 2. Moscow: Akademiia Nauk SSSR, pp. 63-67.

In this speech, delivered on March 3, 1945, Vertov reviews Boltianskii's career.

- 555 "Vospominaniia o c'emkakh V.I. Lenin" ["Memories of the Photographing of V.I. Lenin"]. In *Iz istorii kino; materialy i dokumenty*, edited by S.[ergei] Ginzburg. Vol. 2. Moscow: Akademiia Nauk, SSSR, pp. 32-35.

In this article, Vertov outlines his work with images of Lenin and acknowledges the revision of *Tri pesni o Lenine* that appeared in January, 1938. The three-page handwritten manuscript for the article, dated January, 1952, appears as item 265 in the collection of the Arkhiv Dzigi Vertova ("Arkhiv Dzigi Vertova" (see entry 215), p. 152).

1960

- *556 *Dziga Wertow: Publizist und Poet des Dokumentarfilms*. Edited by Hermann Herlinghaus. Berlin: Club der Filmshaffender der DDR and Deutsche Zentralstelle für Filmforshung, 72 pp.

Source: Bertrand Sauzier (Harvard University). According to Sauzier, this contains a number of reprints of Vertov's writings.

- *557 "Pesn' dvuksot millionov" ["The Song of Two Hundred Million"]. *Komsomol'skaia Pravda* (March 22).

Source: Abramov's *Dziga Vertov* (see entry 225), p. 163. According to Abramov, the piece contains excerpts from the scenario of *Tri pesni o Lenine*.

- *558 "'Tri pesni o Lenine.' Poslednii opyt" ["'Tri pesni o Lenine.' The Latest Experiment"]. *Sovetskii ekran*, No. 8.

Source: Abramov's *Dziga Vertov* (see entry 225), p. 163. This is a reprint of the 1935 article, "Poslednii opyt" (see entry 497).

1962

- 559 "Devushka igraet na roiale" ["The Girl Plays the Piano"]. *Voprosy kinodramaturgii*, No. 4, pp. 392-402.

This enormously ambitious scenario in verse was described by Vertov as a "scientific-fantastic poem" in the draft listed as item 104 in the collection of the Arkhiv Dzigi Vertova ("Arkhiv Dzigi Vertova" (see entry 215) p. 140). This nine-page typewritten work is dated October 4, 1939. The piece is reprinted in *Stat'i, dnevniki, zamysly* (see entry 564).

- 560 "The Writings of Dziga Vertov." Translated by Val Telberg and S.[amuel] Brody. *Film Culture*, No. 25 (Summer), pp. 50-65.

The translations include "Kinoki. Perevorot" (see entry 401), most of "Iz rabochikh tetradei Dzigi Vertova" (see entry 551), and the two *Filmfront* pieces translated by Brody (see entries 493 and 494).

1963

- 561 "Kinoks-Révolution." Translated by Ruta Ludmilla Florovskaia and Georges Sadoul. *Cahiers du Cinéma*, 24, No. 144 (June), 32-34.

This is a translation of "Kinoki. Perevorot." (see entry 401). It attempts to maintain the original constructivist typography.

- 562 "Kinoks-Révolution: II." Translated by Ruta Ludmilla Florouskaia and Georges Sadoul. *Cahiers du Cinéma*, 25, No. 146 (August), 18-20.

This is a continuation of entry 561.

1965

- 563 "Shagai, Sovet!" Introduction by Nikolai Abramov in *Iz istorii kino; materialy i dokumenty*, edited by S.[ergei] Ginzburg. Vol. 6, pp. 25-39.

Abramov presents Vertov's 1925 outline of the film, a document which bears some resemblance to passages from *Chelovek s kinoapparatom* as well as to *Shagai, Sovet!*

1966

- 564 "Dziga Vertov" in *Le Cinéma Soviétique par ceux qui l'ont fait*. Edited and translated by Luda Schnitzer, Jean Schnitzer and Marcel Martin. Paris: Les Éditions Francais réunis, pp. 73-80.

This section contains French translations of the following: "Kak eto nachalos'?" (as "Comment cela a-t-il commence?"); "O znachenii khroniki" (as "De l'importance de la chronique d'actualité"); "Khudozhestvennaia drama i 'Kinoglaz'" (as "Pendant une discussion des kinoki"). This section also contains reprints of diary entries dated 1924, April 12, 1926, 1934, and February, 1936. A short introduction to the translations provides little new information. All of this material is taken from *Stat'i, dnevniki, zamysly* (see entry 565). The entire section is re-

printed in the English translation of the book, *Cinema in Revolution* (see entry 583).

565 *Dziga Vertov: Stat'i, dnevniki, zamysly* [Dziga Vertov: Articles, Diaries, Projects]. Edited with an introduction by S.[ergei] Drobashenko. Moscow: Iskusstvo, 320 pp.

Drawing upon the resources of the Arkhiv Dzigi Vertova, the book represents the most important collection to date of Vertov's published writings. The following summary of the book's contents cross-references materials to previous publications and to original manuscripts listed in "Arkhiv Dzigi Vertova" (see entry 215); "Teoreticheskie vzialiady Vertova" — by Drobashenko (see entry 249); "My. Variant manifesta" — (see entry 395); "Piatyi nomer 'Kinopravdy' " — (see entry 397); "Kinoki. Perevorot" — (see entry 401); "Ob organizatsii opytnoi kinostantsii" ["About the Organization of an Experimental Cinema Station"] — previously unpublished. Vertov outlines the activities that would go on in the station. A three-page handwritten copy of this article, dated March 5, 1923, is listed as item 170 of the Arkhiv's collection; "Kinoreklama" ["Cinema Advertisements"] — previously unpublished. Vertov outlines the ways in which cinema advertisements might be made in order to raise money for Soviet cinema. A twelve-page handwritten manuscript of this article, dated March 18, 1923, is listed as item 172 of the Arkhiv's collection; "O znachenii khroniki" ["About the Importance of Newsreels"] — previously unpublished. Vertov argues for the growth and acceptance of *Kinopravda*. His remarks are in the context of a dispute concerning the report of D. Bassalygo, "Iskusstvo li kino?" ["Is Cinema Art?"]. A two-page handwritten transcription of Vertov's speech, dated April 10, 1923, is listed as item 174 in the Arkhiv's collection; "Kinopravda" — (see entry 402); "O fil'me 'Kinoglaz' " ["About the Film 'Kinoglaz' "] — previously unpublished. This is Vertov's outline of the proposed film to the administration of Goskino. A two-page handwritten manuscript is listed as item 21 of the Arkhiv's collection; "O znachenii neigrovoi kinematografii" ["About the Importance of Non-acted Cinematography"] — previously unpublished. Published here in an abridged form. Reviewing the first seventeen issues of *Kinopravda*, Vertov argues for the superiority of his form of film-making in the creation of a pure "cinema thing." A three-page typewritten manuscript, dated September 26, 1923, is listed as item 176 in the Arkhiv's collection; "Kinoglaz, Kino-Khronika v 6 seriakh" — (see entry 410) published here in a slightly abridged form; "Rozhdenie 'kinoglaza' " ["The Birth of the 'Cinema Eye' "] — previously unpublished. Vertov describes his coming to cinema. Dated 1924, the article has no obvious correspondence to "Arkhiv Dzigi Vertova"; "O 'Kinopravde' " ["About 'Kinopravda' "] — previously unpublished. Pub-

lished here in abridged form. Speaking at a conference of Kinoks, Vertov outlines the growth of *Kinopravda* from *Kinonedelia* and discusses his plans for the series after the recently released *Kinopravda* No. 19. A three-page transcription of Vertov's remarks, dated June 9, 1924, is listed as item 185 in the Arkhiv's collection; "Khudozhestvennaia drama i 'kinoglaz' " ["Artistic Drama and 'The Cinema Eye' "] — previously unpublished. Published here in abridged form. Vertov argues for the superiority of the Cinema Eye during the discussion, "Iskusstvo i byt' " ["Art and Being"]. This document is probably related to item 186 in the Arkhiv's collection; "Osnovnoe 'kinoglaza' " (see entry 417), published here in slightly abridged form; "Kinokam iuga" ["To the Kinoks of the South"] — previously unpublished. Published here in slightly abridged form. Vertov gives work instructions to a Cinema Eye group. A six-page handwritten manuscript is listed as item 181 in the Arkhiv's collection; " 'Kinopravda' i 'Radiopravda' " — (see entry 416); "Po-raznomy ob odnom" ["A Variation of the Same Thing"] — previously unpublished. Vertov discusses fiction films' use of documentary techniques. This article is possibly related to "Protiv levoi frazy." (see entry 430), an article whose date corresponds with the July 15, 1926 date attributed to this manuscript by Drobashenko; "Fabrika faktov" — (see entry 422); "Kinoglaz" — (see entry 424); "O fil'me 'Odinnadtsaty' " "About the Film 'Odinnadtsaty' " — previously unpublished. Published here in abridged form. Vertov answers the objections of a mythical critic to the film. The speech to the Association of Cinema Workers from which this transcription was made took place on February 16, 1928. A twenty-eight-page collection of materials, dated February 16 to March 21, having to do with discussions on *Odinnadtsaty' i* is listed as item 213 in the Arkhiv's collection; "Chelovek s kinoapparatom" — previously unpublished. Vertov describes work on the film in relation to earlier films. Dated 1928, the article is possibly related to "Chelovek s kinoapparatom': drugie raboty 'Kinoglaz' " (see entry 449), a piece dated 1929; "Ot 'Kinoglaza k 'radioglazu' " ["From the 'Cinema Eye' to the 'Radio Eye' "] — previously unpublished. Vertov traces public reaction to his work and proposes future projects. A six-page typewritten manuscript is listed as item 201 in The Arkhiv's Collection; "Iz istorii kinokov" ["From the History of the Kinoks"] — previously unpublished. Published here in abridged form. Vertov discusses his previous films and aesthetic statements in the light of his weakening struggle against the acted film. The piece comes from a transcription of a speech by Vertov on February 21, 1929. The eighteen-page typed document is listed as item 217 in the Arkhiv's collection.

"Pis'mo iz Berlina" ["Letter From Berlin"] — previously unpublished. Published here in abridged form. Vertov discusses foreign support for the Cinema Eye. Dated July 8, 1929, the piece has no obvious corres-

pondence to material listed in "Arkhib Dzigi Vertova"; "Otvety na voprosy" ["Answers to Questions"] (see entry 458). Published here in abridged form; "Obsuzhdaem pervuiu zvukovuiu fil'mu 'Ukrainfil'm, 'Simfoniia Donbassa' " — (see entry 466), published here in slightly abridged form; "Pervye shagi" — (see entry 468); "Kak my delali fil'm o Lenine" — (see entry 484); "Bez slov" — (see entry 481); "Khochu podelit'sia opytom" ["I Want to Share My Experience"] — previously unpublished. Variant of a speech given by Vertov at ceremonies honoring the fifteenth anniversary of Soviet film in which he describes his film experiments up to and including *Tri pesni o Lenine*. A seven-page typed manuscript is listed as item 249 in the Arkhib's collection; " 'Tri pesni o Lenine' i 'kinoglaz' " [" 'Tri pesni o Lenine' and the 'Cinema Eye' "] — previously unpublished. Published here in abridged form. A transcription of a speech given by Vertov to the Association of Revolutionary Workers in Cinematography (ARRK) on October 27, 1934, the piece discusses Vertov's early work in film. There is no obvious correspondence between this and material listed in "Arkhib Dzigi Vertova"; "Kinopravda" — (see entry 486), published here in abridged form; "Poslednii opyt" — (see entry 497), published here in abridged form; "Ob organizatsii tvorcheskoi laboratorii" ["About Organizing a Creative Laboratory"] — previously unpublished. Vertov outlines the needs and workings of a film production center organized around the theory of the Cinema Eye. A six-page typed manuscript, dated October 2, 1936, is listed as item 255 in the Arkhib's collection; "Pravda o bor'be geroev" — (see entry 508); "V zashchity khroniki" ["In Defence of Newsreels"] — previously unpublished. Vertov compares *Chapayev* and the work of Iutkevich to his own work in non-acted film and notes the influence of newsreels on these works. Dated 1939, there is no obvious correspondence between this and materials listed in "Arkhib Dzigi Vertova"; "O liubi k zhivomu cheloveku" — (see entry 552).

"Iz zapisnykh knizhek i dnevnikov" ["From the Notebooks and Diaries"] — this section of the book-reproduces sections from the twenty-nine notebooks kept by Vertov between June 21, 1925 and 1953 (listed as item 273 in the Arkhib's collection) and possibly Vertov's unfinished autobiography (see entry 548) and notebooks dating from 1933 (listed as item 275 in the Arkhib's collection). Fragments from this section were printed in "Iz rabochikh tetradei Dzigi Vertova" (see entry 551). Pieces in this section appear under the headings: 1924; "Iz boevogo ustava kinokov" ["From the Military Instructions of the Kinoks"]; April 12, 1926; March 6, 1927; March 15, 1927; March 20, 1927; June 22, 1927; "Odinnadtsati"; November 10, 1931; November 11, 1931; November 12, 1931; November 15, 1931; November 17, 1931; June 13, 1933; July 15, 1933; 1934; April 8, 1934; April 10, 1934; April 16, 1934; May 17, 1934; May 18, 1934;

May 19, 1934; May 26, 1934; November 9, 1934; "O Maiakovskom" ["About Mayakovsky"]; "Esche o Maiakovskom" ["More About Mayakovsky"]; "O moei bolezni" ["About My Sickness"]; February 29, 1936; August 26, 1936; September 6, 1936; October 13, 1936; "Kolybel'naia"; November 11, 1936; November 12, 1936; November 13, 1936; January 17, 1937; February 12, 1937; April 15, 1937; December 20, 1937; 1938; September 4, 1938; September 7, 1938; 1939; March 28, 1939; August 6, 1939; August 7, 1939; August 14, 1939; August 30, 1939; October 18, 1939; October 24, 1939; December 25, 1939; 1940; February 4, 1940; February 7, 1940; February 12, 1940; June 17, 1940; January 8, 1941; January 9, 1941; January 10, 1941; January 13, 1941; February 1, 1941; February 7, 1941; February 13, 1941; February 20, 1941; March 13, 1941; March 18, 1941; March 22, 1941; March 24, 1941; April 1, 1941; April 4, 1941; June 26, 1941; July 15, 1941; September 26, 1941; 1942; 1943; August 14, 1943; August 15, 1943; August 22, 1943; March 26, 1944; September 12, 1944; September 16, 1944; September 17, 1944; September 26, 1944; October 1, 1944; October 3, 1944; October 4, 1944; October 11, 1944; November 11, 1944; 1945; 1953.

The next section of the book, "Tvorcheskie zamysly, zaiavki" ["Creative Projects, Proposals"], contains the following: "Proekt stsenariia, prednaznachennogo k s'emke vo vremia poezdki agitpoezda 'Sovetskii Kavkaz' " ["Scenario for a Project: Prepared With a View Toward Filming at the Time of the Journey of the Agit-Train 'Soviet Caucasus' "] — previously unpublished. The film was never made. A three-page typed scenario, dated May 2, 1920, is listed as item 10 in the Arkhiv's collection. "Stsenarnyi plan fil'ma 'Odinnadtsati' " ["Scenario for the Film, 'Odinnadtsati' "] — previously unpublished. Dated 1927. This document has no obvious correspondence to material listed in "Arkhiv Dzigi Vertova"; "Chelovek s kinoapparatom (Zritel'naia simfoniia)" ["Chelovek s kinoapparatom (A Visual Symphony)] — previously unpublished. This March 19, 1928 scenario which divides the film into an introduction, eight parts and a conclusion, has no obvious correspondence to material listed in "Arkhiv Dzigi Vertova"; "Zvukovoi marsh" ["Sound March"] — previously unpublished. These notes on the soundtrack of *Entuziazm* may correspond to a nineteen-page handwritten manuscript, dated December 31, 1929, listed as item 59 in the Arkhiv's collection (see entry 454); " 'Simfoniia Donbassa' ('Entuziazm') " — previously unpublished. Dated 1930, this is probably related to the Libretto of *Entuziazm* (see entry 464) dated the following year; " 'Ona' i 'Vecher miniatiur' " [" 'She' and The Evening of Miniatures' "] — previously unpublished. A short outline of a sequence from a film ("Ona") proposed to Mezhrabpomfil'm, this document of March 25, 1933 has no obvious correspondence to material listed in "Arkhiv Dzigi Vertova";

"Devushka-kompozitor" ["The Girl Composer"] — previously unpublished. Dated 1936, this document is perhaps an extract from a sixty-nine-page typewritten proposal for a film entitled "Pesnia o devyshke" ["A Song of Girls"], listed as item 84 in the Arkhiv's collection; "Den' mira" ["Day of Peace"] — previously unpublished. This scenario, dated April 20, 1936, was originally proposed to Mezhrabpomfil'm and was later made as a film entitled "Den' novogo mira" ["A Day in the New World"]. There is no obvious correspondence between this document and material listed in "Arkhiv Dzigi Vertova"; "Devushka igraet na roiale" — (see entry 559); "Pismo traktoristki" ["Letter From a Tractor Driver"] — previously unpublished. Based on a song, this scenario, dated July 15, 1941, was originally submitted to Souizdetfil'm. There is no obvious correspondence between this document and material in the Arkhiv's collection; "Tebe, Front!" — previously unpublished. This scenario corresponds to a twenty-seven page typewritten document, dated July 7, 1942, listed as item 128 in the Arkhiv's collection; "Minuta mira" ["A Minute of the World"] — previously unpublished. This treatment, dated February 4, 1944, has no obvious correspondence to material in the Arkhiv's collection; "Galereia kinoportretov" — (see entry 551); "Malen'kaia kinoportretov" — (see entry 551);

In addition to this material the book reproduces several of Vertov's graphic plans for his work and some graphics concerning him. Appendices to the book contain annotations on the individual pieces as well as a short (and incomplete) filmography. The book, as a whole, has been reprinted in French (see entry 578) and German (see entry 566). Material extracted from the book appears in English in *Afterimage* (see entry 279), *Artforum* (see entry 591), *Film Comment* (see entry 581), *Cinema in Revolution* (see entry 583) and *Film* (see entry 584). An English translation of the entire work — edited by Annette Michelson and translated by Kevin O'Brian — is being prepared by University of California Press.

1967

- 566 *Dsiga Wertow: Aufsätze, Tagebücher, Skizzen*. Berlin (DDR): Institute für Filmwissenschaft an der Deutschen Hochschule für Filmkunst, 376 pp.

This is the German translation of *Stat'i, dnevniki, zamysly*, (see entry 565).

- 567 *Dsiga Wertow: Aus den Tagebüchern*. Edited and translated by Reinhard Urbach. Vienna: Oesterreichisches Filmmuseum, 150 pp.

This is a German translation of extracts from *Stat'i, dnevniki, zamysly* (see entry 565).

- 568 "Kinoks-Revolution: Selections." In *Filmmakers on Filmmaking*, edited

by Harry M. Geduld. Bloomington: University of Indiana Press, pp. 89-114.

The book reprints sections of Telberg and Brody's translation of the manifesto and Vertov's Paris lecture (see entry 560).

1970

569 "Dziga Vertov: Textes et Manifestes." Translated by Andréé Robel and J. Aumont. *Cahiers du Cinéma*, Nos. 220-221 (May-June), pp. 7-18.

Texts translated include: "My. Variant manifesta" (see entry 395); "Rozhdenie 'kinoglaza'" (see entry 565); "O 'kinopravde'" (see entry 565); a fragment of "Kinoglaz" (see entry 424) as "Manuscript sans titre"; and "Otvety na voprosy" (see entry 458). All of these translations are reprinted in *Articles, journaux, projets* (see entry 578).

570 "The Writings of Dziga Vertov." In *Film Culture Reader*, edited by P. Adams Sitney. New York: Praeger, pp. 353-75.

This is a reprint of the piece appearing in *Film Culture* in 1962.

1971

571 "Doklad na pervoi vsesoiuznoi konferentsii po zvukovomu kino" ["Report to the First All-Union Conference on the Sound Film"]. In *Iz istorii kino; materialy i dokumenty*, edited by S.[ergei] Ginzburg. Vol. 8. Moscow: Iskusstvo, pp. 178-88.

Vertov describes the success of *Entuziazm* during his European tour and calls for the use of sound as a means to augment the film of fact. According to the introduction provided by Aleksandr Fevral'skii, the conference took place August 25-31, 1930. The relationship, if any, between this and Vertov's piece in *Za fil'my rekunstruktionogo perioda* (see entry 460) is unclear.

572 "Film Directors. A Revolution." Translated by Richard Sherwood. *Cinema*, No. 9, pp. 25-28.

This translation of "Kinoki..Perevorot" retains the original constructivist typographical layout.

573 "Film Directors. A Revolution." Translated by Richard Sherwood. *Screen*, 12, No. 4 (Winter), 52-58.

This is identical to entry 572.

574 "Instructions provisoires aux cercles ciné-oeil." Translated by Andrée Robel and Sylviane Mossé. *Cahiers du Cinéma*, No. 228 (March-April), pp. 12-16.

This piece was originally published as part of Vertov's contribution to

Na putiakh iskusstva (see entry 424). The translation is reprinted in *Articles, journaux, projets* (see entry 578).

- 575 "La kinopravda." Translated by Andrée Robel and Sylviane Mossé. *Cahiers du Cinéma*, No. 229 (May), pp. 33-35.

The piece is a translation of Vertov's "Kinopravda" published in 1923 (see entry 402). The translation is reprinted in *Articles, journaux, projets* (see entry 578).

- 576 "L'importance du cinéma non joué." Translated by Andrée Robel and Sylviane Mossé. *Cahiers du Cinéma*, No. 228 (March-April), pp. 17-18.

Translated from *Stat'i, dnevniki, zamysly* (see entry 565); later reprinted in *Articles, journaux, projets* (see entry 578).

- 577 "Ma maladie." Translated by Andrée Robel and Sylviane Mossé. *Cahiers du Cinéma*, No. 229 (May), pp. 36-38.

The piece is translated from a diary entry ("O moei bolezni") published in *Stat'i, dnevniki, zamysly* (see entry 565). It is reprinted in *Articles, journaux, projets* (see entry 578).

1972

- 578 *Dziga Vertov; Articles, journaux, projets*. Translated by Andrée Robel and Sylviane Mossé. Paris: *Cahiers du Cinéma*, 442 pp.

A translation of the material by Vertov in *Stat'i, dnevniki, zamysly*. The book replaces Drobashenko's introduction with a much shorter preface by the editors of *Cahiers du Cinéma*. It also excludes the graphics reproduced in *Stat'i, dnevniki, zamysly* and greatly shortens the notes on the individual articles by simply noting the source of the original article under each title. The large piece labeled "Kinoglaz" in *Stat'i, dnevniki, zamysly* is listed in the table of contents under the subheadings: "Un dessin ou magazine Lapot"; "Les Artisses chevaux"; "Séance de cinéma à la campagne"; "'Guignol' ou la vie?"; "Principe du Ciné-drame artistique"; "Conscience ou subconscient"; "Principe du Ciné-Oeil"; "Extrait du rapport d'un dirigeant de cercle"; and "Instructions provisoires aux cercles 'Ciné-Oeil'." Translations from this work also appear in various issues of *Cahiers du Cinéma* (see entries 569, 574, 577, and 580).

- 579 "From the Notebooks of Dziga Vertov." Edited by Annette Michelson and translated by Marco Carynnyk. *Artforum*, 10, No. 7 (March), 73-82.

Carynnyk translates the following diary entries taken from *Stat'i, dnevniki, zamysly* (see entry 565): 1924; April 12, 1926; March 15, 1927;

March 20, 1927; June 22, 1927; November 10, 1931; November 11, 1931; November 12, 1931; November 15, 1931; November 17, 1931; June 13, 1933; July 15, 1933; 1934; April 10, 1934; April 16, 1934; May 17, 1934; May 18, 1934; May 19, 1934; May 26, 1934; "O moei bolezni"; August 26, 1936; "Kolybel'naia"; January 17, 1937; and February 12, 1937.

- 580 "L'amour pour 'l'homme vivant'." Translated by Andrée Robel and Sylviane Mossé. *Cahiers du Cinéma*, Nos. 238-239 (May-June), pp. 58-63.

This translation of "O liubvi k zhivomu cheloveku" (see entry 552) is reprinted in *Articles, journaux, projets* (see entry 578).

- 581 "The Vertov Papers." Translated by Marco Carynnyk. *Film Comment*, 8, No. 1 (Spring), 46-51.

Carynnyk translates the following from *Stat'i, dnevniki, zamysly* (see entry 565): "Chelovek s kinoapparatom"; "Ot 'kinoglaza k 'radioglazu' "; "Otvety na voprosy"; and "Ob organizatsii tvorcheskoi laboratorii."

1973

- 582 *Dsigi Wertow Schriften zum Film*. Edited and translated by Wolfgang Beilenhoff. Munich: Hanser, 170 pp.

This is an abridged version of *Stat'i, dnevniki, zamysly* (see entry 565).

- 583 "Dziga Vertov." In *Cinema in Revolution*, edited by Luda Schnitzer, Jean Schnitzer, and Marcel Martin and translated by David Robinson. New York: Hill and Wang, pp. 76-87.

This contains the same Vertov pieces as appear in the French edition (see entry 564).

- 584 "The Man Without the Movie Camera." Translated by Jean Vrons-kaya. *Film* (London), 2, No. 2 (May), 12-14.

The piece is a translation of the following diary entries from *Stat'i, dnevniki, zamysly* (see entry 565): 1934; January, 1937; December 20, 1937; September 7, 1938; 1939; August 7, 1939; October 18, 1939; October 24, 1939; December 25, 1939; February 4, 1940; February 12, 1940; 1942; August 14, 1943; 1944; October 1, 1944; November 11, 1944; and 1945.

1976

- 585 "The Man With the Movie Camera (A Visual Symphony)." Translated by Vladimir Petric in his *The Man With the Movie Camera*. Xeroxed. Cambridge, Massachusetts: Harvard University.

Petric translates "Chelovek s kinoapparatom (zritel'naia simfoniia)" from *Stat'i, dnevniki, zamysly* (see entry 565).

Note: The following material has no established date:

- *586 Application to make a film entitled *Kto ona?* [*Who is She?*] Typewritten. Moscow: Arkhiv Dzigi Vertova.
Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 144. This two-page document is listed as item 158 in the Arkhiv's collection.
- *587 "Iskusstvo - neiskusstvo" ["Art - Non-art"]. Typewritten. Moscow: Arkhiv Dzigi Vertova.
Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 152. This three-page article is listed as item 268 in the Arkhiv's collection.
- *588 "Kinoki i Kul'tkino." Typewritten. Moscow: Arkhiv Dzigi Vertova.
Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 152. This two-page document, an interview with Vertov, is listed as item 267 in the Arkhiv's collection.
- *589 Lecture on the beginning of the evolution of Soviet cinematography in 1918. Handwritten. Moscow: Arkhiv Dzigi Vertova.
Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 152. This eight-page document, concentrating on the development of the newsreel, is listed as item 271 in the Arkhiv's collection.
- *590 "Neskol'ko zamechanii o moem neizmenno otritsatel'nom ot-noshenii k poklonnikam zarganichnoi kinoproduktsii" ["Some Notes on My Steadfast Opposition to Followers of Foreign Film Products"]. Handwritten. Moscow: Arkhiv Dzigi Vertova.
Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 153. This five-page draft of an article is listed as item 272 in the Arkhiv's collection.
- *591 "Pochemu?" ["Why?"]. Handwritten. Moscow: Arkhiv Dzigi Vertova.
Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 144. This ten-page scenario is listed as item 157 in the Arkhiv's collection.
- *592 *Sovetskoe iskusstvo*, No. 2. Typewritten. Moscow: Arkhiv Dzigi Vertova.
Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 144. This two-page scenario for an issue of the newsreel about the production of a theatre troupe in Alma-Ata is listed as item 159 in the Arkhiv's collection.
- *593 Statement of the principles of montage and documentary film. Handwritten. Moscow: Arkhiv Dzigi Vertova.
Source: "Arkhiv Dzigi Vertova" (see entry 215), p. 152. This two-page document is listed as item 270 in the Arkhiv's collection.

VI

Archival Sources

MONTREAL, QUEBEC

- 594 La Cinématèque Québécoise, 360 McGill Street, Montreal H2Y 2E9 Canada (telephone: 514 866-4688).

In addition to a collection of Vertov's silent features and *Tri pesni o Lenine*, la Cinématèque Québécoise owns a print of *Kinopravda No. 22*. All of these materials are on 35mm film and may be screened only through prior arrangement with the archive. The Cinématèque also contains some material used during its Vertov retrospective in 1972.

MOSCOW, USSR

- 595 Arkhiv Dzigi Vertova, Moskva 109180, Bolshoi Polianka, dom 34 kv. 11, (telephone: 231-17-77).

This address, Vertov's apartment and, until her death in 1976, the residence of Elizaveta Svilova, housed the materials listed in "Arkhiv Dzigi Vertova" (see entry 215). The Arkhiv is run under the auspices of the Tsentral'nyi gosudarstvennyi arkhiv literaty i iskusstva SSSR (TsGALI SSSR) (see entry 598), and it may be assumed that the material has reverted to that institution since Svilova's death. However, I have not been able to ascertain whether the Vertov material continues to be housed at this address or whether it has been moved to the TsGALI's central location. In either circumstance, the researcher may expect additional difficulties in obtaining access caused by the transfer of ownership of the material.

- 596 Komissiiia po mezhdunarodnym sviaziam, Pravlenie Soiuza Kinematografistov SSSR, Moskva 123056, Vasil'evskaia ul., 13

The international department of the Soviet cinematographers' union, this serves as a mailing address for Vertov's Film-maker contemporaries. As of 1976, some of the individuals connected with Vertov's career who were still alive were: Mikhail Kaufman, Il'ia Kopalin, Iakov Tolchan, Boris Kudinov, Mark Donskoi, Semiramida Pumpianskaia, Gerts Frank and Sergei Iutkevich.

597 Tsentral'nyi gosudarstvennyi arkhiv kinofotodokumentov SSSR (TsGAKFD SSSR), Moskovskaia oblast', g. Krasnogorsk, Rechnaia ul., 1.

Known until 1967 as the Tsentral'nyi gosudarstvennyi arkhiv kino-foto-fonodokumentov SSSR (TsGAKFFD SSSR), this archive contains all of Vertov's surviving newsreel material, material made for newsreel studios and, possibly, prints of all of his other surviving documentary work. The TsGAKFD is not a member of FIAF (The International Federation of Film Archives) and, as a rule, does not encourage access by foreign scholars. However, according to Patricia Kennedy Grimsted,¹ foreigners applying for admission through Soviet news agencies are occasionally admitted.

598 Tsentral'nyi gosudarstvennyi arkhiv literatury i iskusstva SSSR (TsGALI SSSR), Moskva, A-212, Leningradskoe shosse, 50.

This enormous central repository of documents pertaining to literature and the arts is, potentially, the richest source of written material by and concerning Vertov. The TsGALI began incorporating materials from the Arkhiv Dzigi Vertova as early as 1962 and, as noted above, may well have incorporated all of the holdings of that institution. It also contains materials related to the history of Soviet cinema as a whole. Grimsted² warns that access to materials varies with the nature of the author and it is unclear whether Vertov material will be treated by the Arkhiv in a restricted manner.

599 Vsesoiuznyi gosudarstvennyi fond kinofil'mov (Gosfil'mofond), Stancia Bielye Stolby, Moskovskaia oblast.

The world's largest film archive, Gosfil'mofond contains copies of all the surviving Vertov features as well as a copy of *Sovetskie igrushki*. A member of FIAF, Gosfil'mofond has proven willing to screen these films and, on occasion, circulate them abroad. Except in the cases of *Entuziazm* and *Tri pesni o Lenine*, the Gosfil'mofond collection has been the source of all Vertov prints known in the West. In addition to the films themselves, Gosfil'mofond contains a large collection of materials relating to Soviet film history.

600 Vsesoiuznyi gosudarstvennyi institut kinematografii (VGIK), Moskva, tret'ii sel'skokhoziaistvennyi, proezd 34.

VGIK, the Soviet State Film School, contains a collection of film scripts and materials relating to the production of Soviet films.

NEW YORK, NEW YORK

601 Anthology Film Archives, 80 Wooster Street, New York, New York 10012 (telephone: 212 226-0010).

Anthology Film Archives contains the best collection of Vertov films in North America and screens these films regularly as part of its screening cycle. Included in its collection are Gosfil'mofond prints of: *Kinopravda No. 21*, *Kinoglaz*, *Shagai*, *Sovet!*, *Shestaia chast' mira*, *Odinnadtsatyi*, *Chelovek s kinoapparatom* and *Tri pesni o Lenine*. Anthology Film Archives also owns and screens the print of *Entuziazm* restored by Peter Kubelka. As noted in Chapter III, Anthology Film Archives has prepared English translations of titles and soundtracks of the films it owns. In recent years, Anthology Film Archives has pooled resources with the Oesterreichisches Filmmuseum and New York University to acquire a number of research materials related to Vertov.

STOCKHOLM, SWEDEN

602 Svenska Filminstitutet, Box 27 126, 10252 Stockholm (telephone: 63 05 10).

The Filminstitutet contains excellent prints of Vertov's features to *Tri pesni o Lenine*. In preparing a Vertov exhibition in 1974, the Filminstitutet's former curator, Anna-Lena Wibom, also obtained a collection of material relating to Vertov's work and career.

VIENNA, AUSTRIA

603 Oesterreichisches Filmmuseum, Augustinerstrasse 1, 1010 Wien (telephone: 52 34 26).

The Filmmuseum contains a collection of the Vertov features to *Tri pesni o Lenine*, including the print of *Entuziazm* restored by its curator, Peter Kubelka. It also contains some research material on Vertov, including a manuscript by Yon Bouna commissioned by the Filmmuseum.

Notes:

1. *Archives and Manuscript Repositories in the USSR*, Princeton, New Jersey: Princeton University Press, 1972), p. 191.
2. *Ibid*, p. 144.

VII

Distributors of Films by Dziga Vertov

604 Canadian Film Institute
303 Richmond Road
Ottawa, Ontario K1Z 6X
(telephone: 613 563-0377)

The Canadian Film Institute distributes to Canadian Film Societies only prints of *Chelovek s kinoapparatom* and the Museum of Modern Art compilation of *Kinopravda* items.

605 Macmillan — Audio Brandon Films
34 MacQuesten Parkway
Mount Vernon, New York 10550
(telephone: 814 664-5051).

Audio Brandon distributes *Chelovek s kinoapparatom* and *Shestaia chast' mira* (under the title: *One Sixth of the World.*)

606 Museum of Modern Art
11 West 53rd Street
New York, New York 10019
(telephone: 212 956-6100).

The Museum distributes a short compilation film made of early *Kinopravda* items under the title *Kinopravda*.

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